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# EDITOR'S LETTERS

SIR:

Let me compliment you on the November 15-30 number of ART NEWS. The articles on Pushman and Andrew Wyeth injected a little interest into the sheet which it lacked before.

I think that if you would continue this giving us some of the men with blood still in them instead of the mummies of the past it would make a great little sheet.

Yours, etc.

ROY M. MASON, N.A.

Batavia, N. Y.

SIR:

We were sorry to see no mention in ART NEWS of the launching of the Liberty Ship the S.S. Edward Bruce at the Bethlehem-Fairfield yard at Baltimore on November 8.

That a ship should be named for an artist of our time is surely art news of interest to all your readers. The christening of a ship in his honor can add nothing to the name he has left both as an artist himself and as the champion of art and other artists, but it is a tribute that is especially fitting. Whatever unromantic but essential cargoes the S.S. Edward Bruce may carry in line of duty, it

will carry with it the warm good wishes of Bruce's friends who feel a peculiar pleasure in the thought that out there somewhere is a ship bearing that gallant name.

Yours, etc.

MARGARET GATES

ROBERT F. GATES

Washington, D. C.

SIR:

In your "Thirty Years After," the Allied Artists of America reviewed in ART NEWS of November 15-30, there were some errors in the announcement of the prizes. A final award was announced after the close of the exhibition on November 28, the Zabriskie Popular Prize, won by Frank C. Kirk for his oil *Marketing*.

I am further happy to announce that our show was a success. We had more sales than in the past ten years. Our attendance was most gratifying and all catalogues were sold. *The Mountain Village* by A. T. Hibbard, which won the John Henry Hammond Prize for a painting suitable for a hospital, was purchased by the donor and will be presented to one of our city hospitals.

It was good of you to give us so much space—two cuts and plenty of honest criticism. However, I am afraid the time or clock element is too ardently impressed upon our contemporary mind if one reflects that the Classical Age of Greece produced a fine art without the use of a watch and chain or what the French call the *dernier cri*.

Yours, etc.

FREDERICK K. DETWILLER

President,

Allied Artists of America

New York City

[Due to typographical transpositions the following prizes were incorrectly announced: two Anonymous Members Prizes of \$100 and \$50 to Gordon Grant and R. H. Ives Gammell respectively; the Chandler Prize of \$25 to Edgar Cobridge.]

SIR:

It is not as a pessimist that I am impelled to dispute Mr. Pousette-Dart's earnest and well meant suggestion of a conference of "Artists for Permanent Peace."

The desires of the world for a decisive victory and a lasting peace will again be in the hands of those little concerned with art and artists. The present barbaric conflict was preceded for years by the greatest assortment of peace conferences ever

beheld in the long and varied history of mankind.

Art, by its nature, is a means of recording the progress of man, and is not a force for guiding his destiny. Artists (aside from their ability to give form to their dreams) are made of the same stuff as any other people. They are possessed of the same destructive instincts, the same confusions, the same jumble of unrealized hopes, as the rest of mankind.

Yours, etc.

LESTER RONDELL

New York City

SIR:

It is interesting to speculate on the policy of the Museum of Modern Art following Alfred Barr's forced resignation.

But we might as well make up our minds that the policy will be just what Gilmore Clarke and Everett Meeks want it to be: which, judging from their manhandling of the New York World's Fair and the 1941 Carnegie Exhibition, is to make the Museum the laughing-stock of America and, if possible, drive it into bankruptcy.

Yours, etc.,

CHARLES L. GOELLER

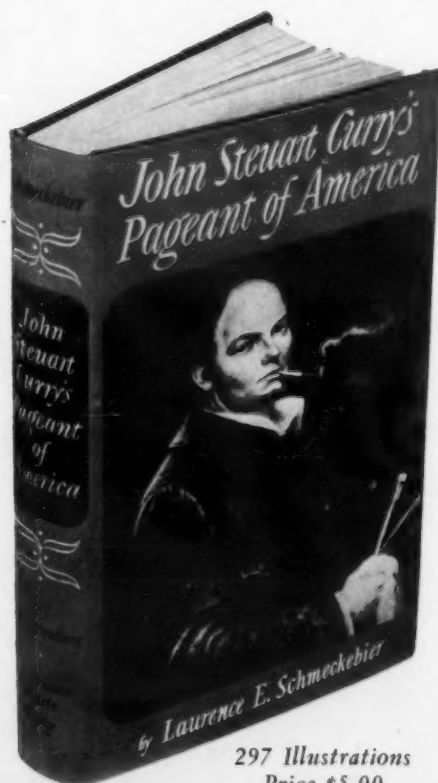
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[ART NEWS is not aware of any connection between these gentlemen and the Museum of Modern Art.]

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# ART NEWS

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# COMING AUCTIONS

## Near- and Far-Eastern Glass and Artifacts

**G**LASS, porcelains, sculptures, a collection of Pre-Columbian pottery, early Greek and Far-Eastern art, as well as Oriental rugs, textiles, drawings and paintings, the property of Mr. W. Kenneth Watkins, of Larchmont, N. Y., Mrs. Harold Leinbach, of Reading, Pa., and other collectors will be sold at public auction at the Kende Galleries, Gimbel Brothers, December 17 and 18, at 2:00 p.m.

There is an important group of Graeco-Roman glass which consists of ointment bottles, phials, libation cups, and vases. The Pre-Columbian pottery includes vases, bowls, spoons, and jugs with interesting glazes in red, brown, and black. Three Tang figures, a collection of African figures, Chinese carved ivory objects, Greek and Parthian pottery also figure.

## Bibelots from J. P. Morgan Collection

**P**ROPERTY of the estate of the late J. P. Morgan, Part I, comprising furniture and objects of art, will be dispersed at public auction

sale on January 6, 7 and 8, following exhibition from December 30 and including the afternoon of New Year's Day, at the Parke-Bernet Galleries. The sale, which is held by order of the executors, comprises property removed from Mr. Morgan's residences at 231 Madison Avenue, New York City, and at Matinick Point, Glen Cove, L. I.

A highlight of the sale is an important collection of French eighteenth century porcelains, the majority of which were exhibited at the Metropolitan Museum of Art in 1914 and 1915. Here are a rare Louis XV Sevres rose Pompadour and green porcelain vase *vaisseau à mâ*; a pair of fan-shaped vases with Teniers figures probably by Dodin from the collection of the Earl of Dudley; Mennecy and Chantilly chinoiserie figures; and a Louis XVI Sevres porcelain mantel clock in the form of a flower-painted vase filled with bronze doré flowers. Other notable items are a pair of vases from the famous Sevres service executed by Le Bel aîné and Catrice for Mme. du Barry, with her monogram; and Louis XV Sevres and Vincennes porcelain plates, bowls, *écuelles* and vases in choice colors with decoration by



**LOUIS XV SEVRES: Potpourri vase of ca. 1760 and pair of vases, with Teniers subjects, dated 1759. Morgan sale at Parke-Bernet.**

the atelier painters Massy, Tandt and Taillandier, Xrowet, Levé père, and Vieillard.

The bibelots include three magnificent eighteenth century *nécessaires*: an elaborately chased, jeweled, and enameled gold *nécessaire* in the form of a miniature cabinet with clock, by Johann Melchior Dinglinger; and two beautiful George III gold and agate *nécessaires*.

A notable feature of the sale is an unusual group of Chelsea porcelain scent bottles, period 1745-70. There is also a selection of Battersea enamels, which also were on exhibition at the Metropolitan, including a fine set of three tea caddies painted with miniature landscapes. Among

the old Worcester and Oriental Lowestoft porcelain are a pair of Flight Worcester blue and gold plates with portraits of Lady Hamilton, from the Lord Nelson service; and a *famille rose* "Oriental Lowestoft" porcelain bowl, said to have been used at the christening of George Washington.

Also listed in the catalogue are French furniture, including marquetry examples of the period of Louis XV, notably two tables signed by Charles Topino and Pierre Roussel and a *poudreuse* with the stamp of Pierre Mewesen; English and American furniture feature a group of Georgian cabinetwork; a Chinese coromandel lacquer screen.

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## Germans as Dutch Art "Connoisseurs"

A DUTCH angle on the fate of art in Nazi-held countries—a topic of utmost timeliness today—is given an absorbing exposition in the article by Joseph W. F. Stoppelman recently published in the *Netherlands News*. Paralleling and confirming rumors which reached us two years ago on the subject of a market among highly placed Nazis for the works of Braque and Picasso, is the story of the German invaders of the Low Countries who have established a lively demand for the very modern art which they

name of Aloys Miedel, to be disposed of piece-meal to German customers. Miedel further launched an "at any cost" buying campaign which bewildered Hollanders doubly anxious to preserve their art treasures for both cultural and financial reasons, but who were tempted by fabulous sums in the freshly-printed inflationary money which the Nazis daily put through the presses. The resultant boom in art objects has extended to furniture, precious metals, and even to contemporary painters whose names were quite un-



REMBRANDT'S "Still-life with Dead Peacocks," once in the Amsterdam Rijksmuseum, now stolen by Germans.

confiscate and occasionally place on exhibition as an example of Western degeneration.

In Holland there is furthermore, a brisk business in old masters speeded by the fact that the original German Kultur commission came to the country amply informed as to the whereabouts of Holland's masterpieces, both those in State hiding and such as remained in the hands of dealers or collectors. On certain occasions the latter have been acquired as a result of the "unexpected" death of their owners, notably so in the case of Goudstikker whose firm and stock soon reappeared under the Teutonic

known before the invasion occurred.

From the start Jewish dealers found themselves dispossessed. Notable cases are the auction house of Frederick Muller in Amsterdam and Van Marle and Bignell in The Hague. Museums themselves have not been respected. It is a proven fact that Rembrandt's *Still-life with Dead Peacocks*, which was in the Chabot Collection given to the Rijksmuseum, is among those works which have passed to Germany. While the termination of the war and an Allied victory promises retribution, it will be hard indeed to re-locate and reassemble the stolen goods.

## French Painting Forever in Boston

A COLLECTION of nineteenth century works, little seen and assembled only through the intercession of the Boston chapter of France Forever, has provided a stimulating exhibition at the Institute of Modern Art, now installed in its new Newbury Street headquarters. From Mary Cassatt to Vuillard, the paintings are not only distinguished but gain interest

through being less known examples. At the end of one gallery the visitor passed from Manet's large *Course au Bois* to Renoir's *Serre*, darkly alive with sunshine reflected from the rich colors of flowers. About twenty years separates this canvas from the Fuller Collection's pearly Renoir on the adjoining wall. Boudin's *Jetée a Trouville* has an ele-

(Continued at bottom of page 11)

## AMERICAN ART



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# VERNISSAGE

AT THE end of a year clearly marked as one of the great turning-points in world history, there is more than topical significance in the two artistic events to which this issue is chiefly dedicated. The gift of the George Blumenthal Collection to the Metropolitan, and the William Rockhill Nelson Gallery's astonishing record of acquisitions during its first ten years, are separated by more than 1,300 miles between New York and Kansas City. Yet that very fact and the coincidence that has given them together the major part of our second holiday issue combine to make the occasion national rather than local.

To it we can point as another overwhelming entry on the record of American cultural accomplishment. It makes a fitting conclusion to a year which began with the addition of the masterpieces of the Widener Collection to the National Gallery already enriched by the Mellon and Kress gifts. Alone in 1943, in the crescendo of a process already going on for several decades, the American people received, as gifts from individual fellow citizens, works of art magnificent and numerous enough to fill the peer of any European museum except the top half-dozen.

What makes our social progress in art ownership so historic today is that meanwhile, in the Europe where most of this art was created and whence it came to us, the physical evidences of civilization are daily threatened with extinction where they are not already destroyed. It will one day be an eloquent parallel for the record that simultaneously with Americans like Joseph Widener and George Blumenthal giving their treasures to the people, the German official radio could baldly and humorlessly announce the fact that the contents of Italian museums had been "transferred to Germany for safe-keeping in the custody of Hermann Goering."

If that were all that could befall the artistic wealth of Europe overrun by the Nazis, it would be bad but not hopeless. However, even the greed of Goering and his fellow collectors by

virtue of pillage cannot be depended upon to hold their gains until victory ransoms them out. In Naples and elsewhere the Germans have shown they will do their best to carry out their Führer's prophecy that if he goes down, Europe will follow him in chaos and ruin. They are bent on utter destruction of every vestige of art if for no other reason than their avowed plan to prepare for the eventuality of a Third World War by destroying down to the last fragment any possible element from which the national culture of other lands draws strength and pride. And no matter how well our allies and we manage to protect ourselves militarily against that devilish project, there is little we can do but pray for the art the Germans still hold inside their own country and probably will until they do what they choose with it before they lose the war.

There is yet certainly no need for a dirge, but there is call for serious reflection. Through the extraordinary development, unique in history—of which the Blumenthal gift and the precocious growth of the Nelson Gallery are latest examples—we have become stewards of the whole world's stake in art. Thirty and forty years ago, American millionaires were the hated "buccaneers" who were buying the art treasures of Europe by the boatload and bringing them home across the sea. Little did Europeans dream that those they then called barbarians were actually saving each object they carried away from the real barbarians of today.

And today, in fact, the cycle here, too, has swung its course. The "pirates" of two generations ago have given their art to their fellow men, so that it now belongs to a people instead of only a few. On that people, however, falls a strong responsibility. It will not be enough, in the eyes of the future, for men merely to have passively owned art while across the ocean it was being destroyed. It must also be a foundation upon which its possessors build a new and richer culture. It must stir those to whom this recent good fortune belongs to foster and support their living artists, lest what they have of the past become only dead stone and canvas. It must strengthen us to bring the art we have closer to all the people, to create the facilities for a basis on which men understand what they possess. Thus we can earn both our heritage and the right to our historic luck.

(Continued from page 10)

gant simplicity. Five Toulouse-Lautrecs include the brilliant *Tristan Bernard au Velodrome d'Hiver*. Anquetin, less known artistically but one who, as the leader of the Independents, played an important role in the young twentieth century, is represented in a gouache. Pissarro, Raffaelli, and Pappacena complete the show—one parallel in purpose and scope to the current exhibition of "Paris" now on view in New York (see page 21).

## Cleveland Gallery

IT IS surprising that a town which boasts the May Show, America's outstanding self-supporting art annual, should until now have lacked a year-round exhibition room. Yet Cleveland found itself in this position until this very month when a new enterprise called the Ten Thirty Gallery opened its doors with

an inaugural show of the artists who have made the town celebrated. Younger exhibitors are included with the nationally known names of George Adomeit, Carl Gaertner, Katherine Gruener Lange, Wray Manning, Paul Travis, Frank N. Wilcox, and others. The location of the gallery is in the downtown section. Its activities are to be limited to the exhibition and sale of painting and sculpture.

## Avant-Garde in Ohio

THE Modern Art Society of Cincinnati lately presented an exhibit of contemporary paintings of excellent choice, all of them recent acquisitions of members of the society. Through an educational program of exhibits and lectures, this society has cultivated an interest in more advanced phases of art on the part of residents of a city that has been known for a tradition

of extreme conservatism, sponsoring and making known famous works of Picasso, Matisse, Rouault, Léger, Feininger, and Braque.

## Kansas City Silver

ON EXHIBITION for the first time this November were three unusually fine examples of English silver recently acquired by the William Rockhill Nelson Gallery of Art and Mary Atkins Museum from Bertram A. Wine. The salver, made in 1689 by Francis Garthorne, reflects the sober spirit of the Protectorate in its simplicity of contour and restrained use of spiral gadrooning. Only slightly less classical is the Charles Martin coffee-pot produced at the height of the Rococo period. The third acquisition, a set of casters made by Paul de Lamerie in 1735, shows, in the delicate chasing of the body and the complexity of the pierced cov-

ers, a renewed, France-inspired interest in the ornate. The growth of the Gallery's collection as a whole is shown elsewhere in this issue.

## Carter's Prize

DURING the last two weeks of the Carnegie International (see ART NEWS for November 1-15) the visiting public was called on to cast its vote for the celebrated Popular Prize of \$200 offered by the Carnegie Institute itself. Results of this ballot gave Clarence Carter's *Let us Give Thanks* the majority of votes. This painting shows a rural family bowed over grace before their meal. Though large in format it is painted with a meticulous clarity unfamiliar in the art's work. Trailing Carter was Daniel Garber's *For Fanny*, John Rogers Cox with *The White Cloud* which won Third Prize, and N. C. Wyeth's *Portrait of a Farmer*.



**DON LORENZO MONACO:** "Virgin and Child," largest, most important, and best preserved example of the Dominican in America, acquired in 1940 by the William Rockhill Nelson Gallery. Seated on the ground, the presentation is that of a Madonna of Humility further borne out by figures on a predella panel below which represent the entombed Christ flanked by mourning Virgin and St. John.



# MUSEUM RECORD: KANSAS CITY'S TENTH BIRTHDAY

BY ETHLYNE JACKSON

*SUI DYNASTY Kuan Yin Bodhisattva, stone, 52 inches high, one of the recent highlights of Kansas City's leading collection of Oriental art.*

TEN YEARS is a short time in the over-all view of any human endeavor, but since we are a people who mark passage of time in units of ten, the passing of a decade marks a logical spot to pause for an evaluation of progress. The William Rockhill Nelson Gallery and Atkins Museum was presented to Kansas City on December 11, 1933, not as an infant, but as a full grown institution with a collection which immediately ranked it in the upper bracket of American museums and a plant which was second to none. Kansas City had never had an art gallery and it was as though a glamorous and well-publicized stranger had come here to live. A glamorous stranger always does well until the newness wears off. The test comes with the realization that inward growth and outward contribution are essential to becoming not just an accepted but a well-loved member of the community.

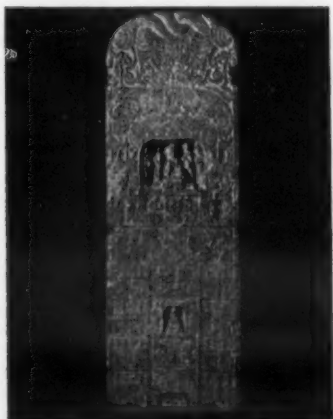
Growth within the collection was financially assured by the splendid endowment of William Rockhill Nelson which provided income for the purchase of works of art. Discrimination and quality of acquisition were assured by the caliber of its Director, Paul Gardner, its Curator of Oriental Art, Laurence Sickman, and its advisors in their respective fields, Harold Woodbury Parsons and Langdon Warner. The policy of collecting as originally conceived by the Trustees and their advisors called for a comprehensive view of the history of art, highlighted by the finest examples given continuity by the minor arts which surrounded them. With only three years of collecting prior to its opening to the public, it was inevitable that such a sequence should show weaknesses. The objects illustrated here, chosen from each year's additions, speak for the enrichment of the Western field. Illustrated also are major acquisitions in the Near and Far Eastern Departments, particularly the Chinese, where many unique objects have made the Gallery a mecca for scholars in this field.

The growth of Kansas City's painting collection has also kept pace with the expansion of the museum as a whole, the years 1939 and '40 in particular witnessing the addition of three exceptional examples of the Florentine School. The first of these, Lorenzo Monaco's *Virgin and Child*, marking the end and climax of Gothic painting in Florence, tops the collection in its splendor of color. Against an elaborately tooled and incised gold background Bernardo Daddi's *St. John the Evangelist* offers a monumentality comparable to relief sculpture where Lorenzo di Credi's *Madonna and Child with St. John* reflects poetic tenderness. A drawing for the last-mentioned is in the Uffizi. Two French panels of about 1400,





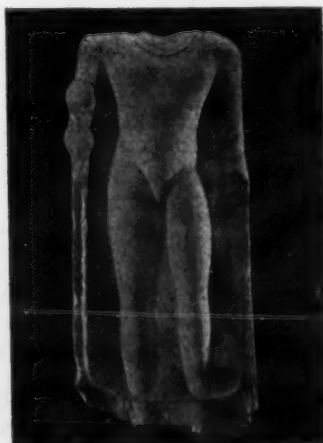
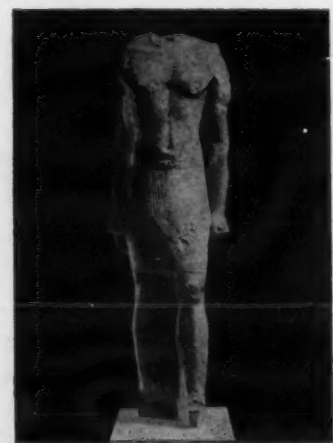
**BRONZE BELL** of the "cheng-hsien" type, late Chou Dynasty, datable in first half of V century B.C. (left); "Empress and her Court as Donors," a unique painted marble relief from Lung Mên caves, ca. 522 A.D. (center); bronze "ku" from An-yang, ca. 1200 B.C. (right).



**BUDDHIST STELE** from Wei China 9 feet high, ca. 545, (a) whose detail (b) shows profusion of sophisticated ornament; Sui Dynasty shrine front of late VI century carved with teeming pantheon of Buddhism (c); 3-color glaze Lohan (d) from the T'ang Dynasty (618-907).



**T'ZU CHOU** porcelaneous stoneware vase of Sung Dynasty (960-1279) signed by Liu family (left); "Meeting Friends in the Mountains," Sung painting once owned by Emperor Ch'ien Lung (center); Kuan Yin, wood with polychrome lacquer, Chinese XIII-XIV century (right).



**EGYPTIAN** Dynasty limestone standing figure of a man, dated ca. 2500 B.C. (a); Assyrian relief from Nimrud, IX century B.C. (b); torso of a Buddha, sandstone, from India's Gupta Period, 320-600 (c); a bronze dancing figure of Siva, Indian of the XIV century (d).





**EARLY XV TO MID-XVII CENTURY:** Anonymous French "Singing and Music Playing Angels" (a); stained glass windows from Troyes district (b); Bernardo Daddi's "St. John the Evangelist" (c); "Sts. George and Wolfgang" by Master of the Hausbuch (d); Cano's "St. Lawrence" (e).



**VAN GOGH'S "Head of a Peasant,"** in an important XIX century group (left); Bonington's romantic "View of Boulogne" (center); "The Blue Juggler" by Walt Kuhn, acquired through the Friends of Art to whose generosity Kansas City owes its contemporary native painting section.



**SCULPTURE DOWN THE AGES:** "Young Roman Patrician," early II century (a); a Gothic "Madonna and Child," School of Troyes, ca. 1475 (b); Venetian XVI century bronze "Cupid" by Roccatagliata (c); the late XVI century Venetian Tiziano Aspetti's "St. John the Baptist" (d).



**THE COROLLARY ARTS:** by Maestro Giorgio da Gubbio a majolica dish representing "St. Jerome" (left); Meissen porcelain "Bust of a Child" by Johann Joachim Kändler (center); celebrated slip ware "Hare" dish from the F. P. Burnap Collection, dated approximately 1680 (right).





**GOTHIC TAPESTRY** woven in silk and wool in Brussels ca. 1510, attributed to Jean de Camp, purchased by the William Rockhill Nelson Gallery in 1934, its subject "Procession to Calvary."



**THE PERSIAN PAINTER** Master Muhammad made this graceful and humorous brush drawing of playful animals about the year 1400, probably after he had been looking at Chinese art.

representing musical angels, have been attributed to the School of Avignon, show mingling of a native French grace with the sophisticated elegance of the International School. There is a triptych attributed to the Circle of Lucas van Leyden and the only example of the Master of the Hausbuch in this country. Passing over the succeeding centuries, which are marked by the names of Alonzo Cano, Copley, Bonington, Courbet, and the Barbizons, we come to an important late French nineteenth century quartet: Manet's *Portrait of Line Campineanu* (see colorplate on page 19); Gauguin's *Réverie*, a symphony in rose and gold believed to represent the native wife the artist described in *Noa-Noa*; an early Van Gogh *Head of a Peasant*; and Cézanne's superb *Montagne Sainte-Victoire*. Plans for a future scheme of acquisitions are roughly outlined at the end of this article.

With additions also being made in prints, drawings, and decorative arts, it became apparent in a few years that the collection was expanding beyond available exhibition space. Fortunately such a contingency had been foreseen in the original plans and approximately a third of the building was left unfinished, to be utilized as future need might dictate. A portion of the separate trust fund which had been set up by Mrs. Nelson, her daughter Laura Kirkwood, and her son-in-law Irwin Kirkwood for the erection of an art gallery was held in reserve for this purpose. Thus in the spring of 1941, six new exhibition rooms were opened, providing appropriate backgrounds and lighting for Classical and Renaissance sculpture, ceramics, prints, Chinese sculpture,

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and Chinese painting. Plans for completing the first floor were interrupted by the war, but a share of the funds of the Nelson Trust, supplemented by the Laura Nelson Kirkwood Residuary Trust, have during the past two years been devoted to this future expansion. Ready and waiting for the time when builders and craftsmen are released from the urgencies of war are five period installations which with the Spanish-Italian Renaissance hall, the Georgian drawing-room, and the small French Regency salon already in place, will provide an unbroken sequence of European ecclesiastical architecture and domestic decoration from the early fourteenth to the mid-eighteenth century.

The earliest of these is a series of forty-six stone arches, typical of the delicate tracery of the Franco-Flemish school of the early fourteenth century. These, with their accompanying cornice moldings and structural stones, will form the architectural nucleus for a cloister, flanked on one side by a mediaeval sculpture court and on the other by a chapel. The keynote of the chapel will be set by late Gothic (late fifteenth to early sixteenth century) choir stalls from Malaga, Spain. Beautifully carved and inlaid, the twenty-eight stalls are of the wainscot type and include a Bishop's throne of three seats surmounted by carved panels representing the Virgin and Child in glory, with Saint Peter and Saint Paul. On the secular side is the mid-sixteenth century oak paneled room from a house which originally belonged to the Earl of Bedford in Exeter. Its finely carved overmantel frieze, and engaged pilasters exhibit the full range of English Renaissance ornament. The next century is represented by a small Louis XIII room whose simple rectangular paneling has been gilded and decorated with painted designs in the impeccable taste of the early French Baroque.



**PISAN ARMOR** for a man and horse, dated second half of XVI century, 1942 gift of the Laura Nelson Kirkwood Residuary Trust.



**BY FRANCESCO MOSCA**, a follower of Michelangelo, the heroic "Mars and Venus" which once adorned Florence's Palazzo Strozzi.

A charming Venetian alcove of the early eighteenth century with original polychrome plaster ceiling and inlaid floor completes this group. Its delicate coloring and Rococo gilding are a perfect expression of the French influence on Venetian taste of the period.

Surely, access to a great collection expressing the artistic genius of men of all ages is a vast contribution to the spiritual well being of a community. However, a modern museum of art also feels the need to live in the present, to relate those things which it shelters to the lives of its visitors, to be not just a treasure house but a warm and friendly place. The Nelson-Atkins Gallery has facilities which are admirably suited to the needs of a community cultural center. To this end it has been made available for community activities which have ranged from a formal evening reception for an ambassador to last summer's dance for service men, when the great marble-columned hall resounded with swing and jitterbug. City officials and the Chamber of Commerce take pride in receiving important guests of the city in such a setting.

In the realm of education, a start was made immediately after the opening with the Wednesday Evening Lecture Series, offered to the public without charge. These lectures, given by members of the staff, have within the last few years been incorporated into the curricula of the Kansas City University and three local colleges, where they are offered for scholastic credit leading to a degree.

Activities to interest children of school age, instituted in the first year, have also become an increasingly important part of the Gallery program. In the handling of these 8,000 children five different times during one school year, volunteer help is indispensable. This has been ably and willingly given by the Arts Committee of the Kansas City Junior League and others



who are given a special course of training in docentry by the staff of the Department of Junior Education. In 1940 afternoon programs in the Atkins Auditorium were begun in the form of concerts, plays, puppet shows, or motion pictures, all offered without charge to any child who wished to come. One of the most interesting experiments is the Little Museum for Young Moderns (the name chosen by the children themselves) started in 1936. It is operated entirely by a staff of young people of high school age or less and holds monthly exhibitions in a room set aside for them. Its youthful directors thus learn museum procedure from practical experience; the adult staff is very proud of the latest addition to its ranks, a former director of the "Little Museum."

The sister art of music has not been neglected and monthly Sunday afternoon concerts begun in the fall of 1934 have expanded to weekly ones. So popular have the programs become, offered without charge to public or performers, that an additional evening opening was instituted in the spring of 1942, featuring an hour's concert but still leaving opportunity for visiting the exhibitions.

**ARCHAIC GREEK** head of the Apollo type dated ca. 500 B.C., nearly life-size, acquired in 1938, combines superb stylization with poetic sensitivity.



**EGYPTIAN XII Dynasty** "Head of a Nobleman" carved in black granite, completes, together with standing figure on page 14 and a Saite "Hawk," Museum's cross-section of Egyptian art.



What has the public response been to all this? Figures are cold things and to say that a million and three-quarters persons have passed through the turnstile since the building opened, or that 45,000 children attend organized activities each year, means little except to the statistically minded. A more concrete evidence of appreciation is clearly shown in the ready coöperation of people asked for assistance and people who volunteer it.

Mr. Nelson's will carries a stipulation forbidding the use of his endowment for the purchase of works by an artist who has been dead less than thirty years. Such a provision has many factors in its favor, but a living museum wishes to own living art as well as to exhibit it, and to do so at the Nelson Gallery, such work must come by gift. Realizing this need, a group of interested Kansas

(Continued on page 39)



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**MANET: "Portrait of Line Campineanu,"** signed and dated 1875, acquired in '36 by Kansas City's William Rockhill Nelson Gallery, in whose collections the canvas is a prime favorite with the public. The little girl was the daughter of the artist's physician.

# REVOLUTION BY CONSENT

*How Aesthetics Paralled History  
in the Overthrow of  
Government*



**THE PEOPLE'S ART:** Freed of the shackles of the Academy, Daumier produced such informal, understanding studies of Parisian types as "La Sortie du Théâtre" (below). The impersonal, dogmatic tone of David is lacking.



**OPENING LINES OF A HEROIC DRAMA,** David's sketch for "Serment du Jeu de Paume" (above). "Hector Taking Leave of Priam" (left), lent by Princeton, dates c. 1787 but is typical of immediate post-Revolution painting.

OUT of soil drenched with the blood of the French Revolution grew a native Romantic flower. Not immediately, however,—which is a point stressed again and again by Wildenstein in a loan exhibition correlating notable paintings, drawings, and sculpture with the historical events (here recorded in books and valuable original documents) that produced them. If LeNain, De la Tour, and Chardin are seen as precursors of the sympathetic realism of Daumier, Millet, and Courbet, then the propagandist creations of the Revolution proper and Neo-Classic pictures are but interludes in the logical evolution of French painting.

The story of this late cultural bloom of the individualistic spirit of 1789 is the story of a freshly established, unstable society, temporarily subordinating its new-found freedom to the discipline which would assure its existence, only to revert, with Delacroix and Géricault, to its original Romantic nature.





# They Painted in Paris

ARTISTS RECORD THE CITY WHICH  
HAS BEEN THEIR MECCA FOR  
THE PAST 300 YEARS

"GOOD Americans when they die go to Paris," was a saying much repeated in the expansive 1902s. U.S. citizens domiciled abroad were approaching the census of a small country—a floating world whose monitor was the *Paris Herald*, the newspaper which spanned all political happenings in a column and a half. It was a time of *grands couturiers* and restaurants and openings and of the follies of new grandeur, when the French themselves were heard bitterly to observe that their own language was becoming extinct on the rue de Rivoli. Tens of thousands of Americans were taking on new ideas in these years (which became general ones in the '30s) about how to eat and drink and dress and travel and cultivate leisure. Paris was the center of it all — Paris which has always been all things to all men and yet from which tantalizingly radiate the Train Bleu and the Golden Arrow and the Orient Express. No wonder the current exhibition called "Paris" at the Coördinating Council of French Relief Societies arouses memories.

The show has been selected from the point of view of place and of available material. There are artistic highlights and picturesque obscurities. But the atmosphere is there—in the eye of the American beholder, of course, for French a painter could not be expected to view his city through our haze of nostalgia. To him it was apt to be intimate, as in the ravishing Bonnard *La Rue Grise*.

BERNARD LAMOTTE'S atmospheric "*Rue Royale*," lent by Countess Mercati (above).  
By the late XVIII century Demachy, "*Parisian Landscape*" (below). Wildenstein & Co.



PISSARRO'S masterpiece, "*Mi-Carême sur les Boulevards*," lent by Mr. Maurice Wertheim to the Coördinating Council's current show.



Its style was as inborn as in the Constantin Guys' horses that we see in his inimitable *Ladies Driving in the Bois*. Or it is a city whose façades have been subjected to a kind of infiltration of nature as in Pissarro's sun-drenched, atmosphere-enveloped, tree-hung *Grands Boulevards*. Of five first-class Pissarros in the show the sole exception to this is the superb *Mi-Carême sur les Boulevards* in which a man-made holiday attains unprecedented heights of color.

Demachy, on the other hand, endows Paris with the grandeur that goes with the best dix-huitième painting. Raffaelli looks for the ebb and flow of crowds on slippery-wet pavements, Renoir for superb spaciousness and color in his *Pont Neuf*, Utrillo's Paris is a colder, emptier, sadder city than these artists knew before World War I. Star of the contemporary section is Bernard Lamotte. His wintry *Rue Royale* has really captured place and weather and time of day: the stately columns of the Madeleine, the soft fall of snow which never lay long, the black sky shot with that strange rosy glow which is the characteristic winter effulgence of the City of Lights.

If, realistic even to their emotions, the French artists have given us with truth and sensitiveness the things that they prized, American painters cultivated a remoter image of Paris. The interiors of that brilliant technician Walter Gay live on as a frosty reflection of the past—a sigh breathed onto a mirror in which we fleetingly glimpse the rich patina of a *bonheur du jour*, the dim tinkle of chandeliers, receding vistas of paneling. So Romans must once have sighed over Athens. R. F.







## DOWN THE COURSE OF HUDSON



**DAILY LIFE IN THE HUDSON RIVER VALLEY:** E. L. Henry's "The First Railroad Train" (above) and a less momentous happening at "Mrs. McCormick's Store," Catskill, N. Y., painted by Browere in 1844. Both at Albany.



**R**ENEWED interest of Americans in their own country, given latest impetus by the Museum of Modern Art, now bringing together a collection of nineteenth century art, of the picturesque between West Point and Lake George, at the Museum of History and Art. With two notable exceptions, an engraving and Collyer's wood carving of a steamer figurehead, the exhibition, "Life in the Hudson Valley," is entirely of oil paintings. Genre scenes drawn from daily life in the region hang side by side with more noteworthy historical occurrences and portraits of the citizens of the locale.

With a painting of the Kosciuszko Mound, of unascertained identity, are several views of the Hudson from a Cold Spring vantage and two, by William H. Bartlett, looking across the river from the Haying in the Catskills, and boat landing on the Hudson from Kingston, specifically from the way, by John Vanderlyn, an able draftsman who, by custom of the day, sought his artistic training in the home county; Mrs. McCormick's Store, twenty-five miles north of Kingston is the shop of the day.

Albany, then as now the focal point of the Hudson, was painted from Greenbush by William H. Bartlett and from Slip Hill Road by the latter, a member of the National Academy. The view of the walls is permanently recorded in William H. Bartlett's "Scene," dating from 1838. With a charming portrait of R. A. Savage breaking the forty odd mile record at Saratoga, the watering spot, a favorite of the region, output is any indication of popularity, the exhibition, unknown artists, Butterworth's Main Street, a landscape usually attributed to Ehinger. Further down the Hudson River, lies Lake George, recorded by Johnson's rafting scene.

If the cultural associations of the region are such titles as *The School House*, *The Observatory*, *The Artist in Landscape*, *The Studio*, *The Sculptors Studio*, and others, the exhibition of Havell's *The Steamer Clemont*, *The Train*, and portraits of the almost legendary General Pierre Van Courtlandt, and Of the early eighteenth century American Bird on Finger Master, and one, Grandfather Pieter Vanderlyn (grandfather of the Federal Period), to whom practically all of the region have at one time or another, art has been flowing down the "America



## HUDSON RIVER PAINTING

st of Americans in the Romanticists of their  
 en latest impetus by the current showing at  
 ern Art, now brings the first survey, chiefly  
 art, of the picturesque Hudson River country  
 and Lake George, at the Albany Institute of  
 th two notable exceptions, the St. Mémin  
 's wood carving of Henry Clay, formerly a  
 e exhibition, "Life on the Hudson," consists  
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 ing side by side with interpretations of the  
 ical occurrences and portraits of distinguished

f the Kosciusko Monument by an artist of  
 are several views of West Point itself, one  
 vantage and two, by Robert Havell, Jr., and  
 looking across the river from Fort Putnam.  
 ls, and boat landing scenes precede a survey  
 Kingston, specifically from what is now Broad-  
 lyn, an able draftsman who, contrary to the  
 ight his artistic training in France rather than  
 Mrs. McCormick's Store, by Browere, some  
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w the focal point of the Hudson River Valley,  
 enbush by William Bartlett and William Hart,  
 Road by the latter, a native of the city and  
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 ntly recorded in Wilson's watercolor, Market  
 38. With a charming, poetic Cohoes Falls by  
 g the forty odd miles between Albany and  
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 ion of popularity, inspired two lake views by  
 erworth's Main Street, and an autumn land-  
 d to Ehringer. Further north, near the source  
 lies Lake George, represented in the exhibition  
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ciations of the region may be deduced from  
 hool House, *The Dedication of the Dudley*  
 ist in Landscape, Mrs. Henry Painting in the  
 Studio, and others, the historical implications  
 mer Clermont, Henry's *The First Railroad*  
 the almost legendary Stephen Van Rensselaer  
 Van Courtlandt, are no less clearly evident.  
 th century American paintings, six are by the  
 er, and one, Granetje Vas, is irrefutably by  
 andfather of the well known painter of the  
 whom practically all unauthenticated pictures  
 t one time or another been attributed. Thus  
 down the "American Rhine" for two centuries.



**ALONG THE RIVER:** "Rafting on Lake George," reminiscent of Adirondack lumbering days, painted by John-  
 son in 1860 (above) and "West Point from Cold Spring," by an unknown artist (below). In the Albany show.





# END OF AN ERA: THE BLUMENTHAL COLLECTION AT THE METROPOLITAN

BY ALFRED M. FRANKFURTER

**W**HAT George Blumenthal brought together of art during his full four-score years was more than just a collection, it was for him a way of life. Because of its uniqueness, I utilize a brief leave from war duties to pay his memory my respects. Now that the cream of the incredibly rich group of paintings, drawings, sculptures, ivories, tapestries, textiles, enamels, ceramics, and furniture which he gave and bequeathed to the Met-



ropolitan Museum has just gone on special exhibition there, the evidence is at hand for all to see. However, it may not be so readily perceived, because the particular way of life it represents is one, unhappily, long moribund and which may likely have breathed its last just about when George Blumenthal died.

For he, in many respects, was a last surviving practitioner of what might be called the princely tradition of collecting. To it

**IVORY PLAQUE:** "The Emperor Otto Offering a Church (probably Magdeburg Cathedral) to Christ," from an altar frontal, 962-973 A.D. (top).



**THE VIRGIN** of the Annunciation," walnut with traces of original paint, 7½ inches high, North French, late thirteenth century (near right).

**A HOLY WOMAN**, probably Mary Magdalene, polychromed wood, 19¼ inches high, from a Flemish Entombment group of the second half of the fifteenth century (far right).

**FLEMISH TAPESTRY** of the early sixteenth century conceived in the "millefleurs" tradition: "A Hawking Party" (left).



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**JOOS VAN GENT: "The Adoration of the Magi,"** (detail above) sole example of the artist in America, executed prior to his Italian trip ca. 1470, is the most prized painting in the Blumenthal Collection recently presented to and now on view at the Metropolitan Museum.



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belonged, first, its inaugurators, the Ducs de Berri and the Medici, and also Charles I and the Earl of Arundel, Catherine the Great and Sir Horace Walpole, Louis Philippe and the Rothschilds, Prince Albert and the elder J. P. Morgan. Real prince or merchant prince, it make little difference. One passion ties them all together: the emotional drive toward the possession of that which they saw to be beautiful, more recently and perhaps more succinctly paraphrased by advertising copywriters into "the love of beautiful things." It was, in any case, a love that knew no didactic or chronological boundaries. And all of them shared an extraordinary flair for the practice of their passion. If their eye occasionally faltered, it was only because they indulged their collecting instinct so generously, and a mere handful of mistakes represented an infinitesimal percentage as against the credit side of incomparable riches gained.

This collecting in the regal manner reached its widest in the nineteenth century when men lived closest to kings and those able to sought most to imitate them. George Blumenthal's collecting was all of a piece with life in the shadow of palaces, and it is properly understood when seen in large scale against that whole background. Hence the collection was so much a part of himself. In the same way it seemed, to those who knew it there, also a part of the great house at Park Avenue and Seventieth Street in which he lived and where he had always kept these works of art. Amazingly, however, the two hundred-odd objects, out of a much larger total, now at the Metropolitan, have an intrinsic splendor if anything more remarkable than they had in the simulated Gothic, Renaissance, and Rococo backgrounds which the Blumenthal mansion provided. Better light, simpler settings, and, most important, thorough cleaning of paintings, sculptures, and tapestries, combine to offer a thrilling exhibition.

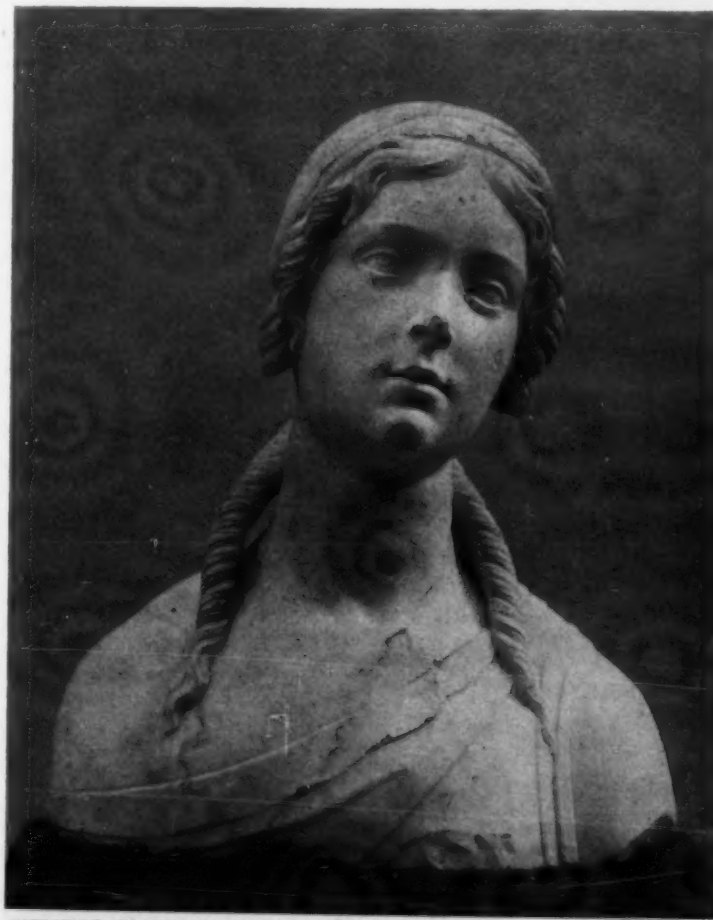
To get to the objects themselves, Mr. Ivins, in his foreword to the picture-book published by the Metropolitan, stresses as a basis for Mr. Blumenthal's collecting that "constantly his fingers overruled his eyes and ears," that he acquired only what brought him tactile pleasure. Even giving this premise the benefit of broadest possible application—to pictures, of which Bernard Berenson has said that their chief function is to stimulate imagination through tactile recollection—it seems unjust to say that of a man whose subtle taste in utterly unsensuous paintings and ivories and small Gothic sculpture is so clearly revealed.

If one knew George Blumenthal only fairly well and was not deceived by the humor under which he often hid the keenest of intellects or by the brusqueness that was a mask for his modesty which disdained academic as it did social pretensions, it was clear that he loved art which stirred his imagination to the life-picture he dreamed of, the Grand Manner of princes that was a familiar of his European youth. His collection, therefore, represents the great moments in European culture, from the Middle Ages through Renaissance and Baroque up to the culmination of the princely tradition of the eighteenth century—for it was the dynasts' world which the bankers of Frankfurt as well as those of Lombard Street and Wall Street were eager to make into backgrounds for themselves.

At the Metropolitan, for example, there is a case of mediaeval ivories that alone make a collection worth celebrating. The greatest scholar in the field could not have brought together as superb a group, for even if he could afford to he would not have risked the investment required without long examination and cogitation—which Mr. Blumenthal bought on the spur of the moment. One of the masterpieces of Ottonian art is the



BY A QUATTROCENTO Florentine close to Filippo Lippi and Botticelli, the Master of the Castello Nativity: "Madonna, ca. 1460."



VENETIAN RENAISSANCE SCULPTURE: the sophisticated taste of about 1500 in Tullio Lombardo's "Young Woman" in marble.



five-inch ivory from an altar frontal showing the Emperor Otto himself offering a church to Christ—a landmark in charting the barren, scattered fields of tenth century style. Thus with two twelfth century Cologne walrus-ivory plaques, the collection begins with the beacon of great mediaeval art lighting up for the ensuing centuries of true Western art.

Reliquaries and plaques of Limoges enamel, from the somber blue-green of the thirteenth century to the painted *grisailles* of the late sixteenth which imitate Dürer engravings, continue in terms of small art the picture of the mediaeval world unto its more monumental representation in sculpture and tapestry. The former ranges from such unique examples as the large Flemish *Virgin and Child*, thirteenth century, probably from Namur, hieratic and regal in its non-naturalistic, symbolic grandeur, through the exquisite little seven-inch North French walnut *Virgin of the Annunciation* of the late thirteenth century, to the lovely polychromed Flemish *Holy Women* of the late fifteenth, like figures out of a Rogier van der Weyden, to the tiny jewel of the seated Sluter-esque *Virgin and Child* so complete in its beautiful color.

The tapestries are all of the sixteenth century, technically the pinnacle period of the Flemish weavers, yet represent in style the whole huge arc they swung in that hundred years from Gothic to full Renaissance. Compartmented and full of piety as an illuminated manuscript is the great *Charlemagne* woven in Brussels shortly after 1500, rich in gold threads and the imputations of mystic historico-religious parallels. Poetizing like the faery narrative of the *Roman de la Rose* is the about contemporaneous *Hawking Party*, out for a day among verdure and *millefleurs*. The period of painting imitation



**FRENCH BAROQUE AND ROCOCO:** Coysevox' great portrait bronze, "Le Grand Dauphin" (above) of about 1699 marks the transition from the Sun King to the pre-deluge days of Louis XV in Baudouin's gouache drawing "Morning" of about 1750 (below).



is shown in a classic example after Bernard van Orley about 1525, and the oncoming Baroque is clearly foreshadowed in the spacious mannerism of the two huge weavings by Pannemaker about 1550 from the *Story of Mercury*.

The pictures make the bridge into the Renaissance. Two triptychs—the first by an unknown Tuscan of the mid-thirteenth century, the other by one of the strongest though unidentifiable personalities in the Duccio workshop about 1300—sound the first notes of renescent art in Italy. The first inaugurates a small but distinguished Florentine group composed of another thirteenth century *Madonna and Child*; a panel by a close follower of Daddi; an uncommon version, large and imposing, of the *Trinity* by Agnolo Gaddi; and a delightful fragment, close to Filippo Lippi, of the *Madonna and Child* by the poetic, nameless Master of the Castello Nativity. A larger Siennese representation follows in the wake of Duccio; outstanding are a beautifully compact little Sassetta; two romanticizing works by Giovanni di Paolo, one of them, the *Presentation in the Temple*, a jewel of the artist along with its companions in the Cleveland Museum and the Kress Collection in the National Gallery, Washington. Among the Venetians, a tiny but eloquently personal little Cima da Conegliano and a famous but difficult to attribute male portrait, unconvincingly called Tintoretto, are items of note.

However, the Flemish school offers the *clou* in the shape of the great Joos van Gent *Adoration*, the only work in America and a major one in his oeuvre by this master who worked in both Gothic Flanders and Renaissance Italy—its curious linen surface heightening the quiet austerity of its form and color; for this signal addition to its collections by itself, the Metropolitan owes deep gratitude

(Continued on page 40)

# THE PASSING SHOWS

A NEW BRANCH of the Grand Central Galleries has just been opened on the street floor at 55 East 57th Street. The inaugural exhibition offers a medley of conservative sculpture and some thirty canvases, one from each of thirty artists. The hero of the inaugural is Robert Brackman. Not that his canvas is hung with greater honor than the others but that his painting soars as always above his associates. Entitled *In a Classical Mood*, the picture is a recent study of nudes, painted in high, pale tones with a masterly combination of subtlety and directness. Every passage of it sings. Several other pictures stand out: for example, Ivan Olinsky's genre figure piece, *Norma in the Kitchen*; also, Eugene Higgins' epic of sea warfare, *Abandoned*; a velvety still-life by Pushman; a fluent, forthright portrait by Seyffert; and a forcefully restrained figure work from Jerry Farnsworth's brush. In the sculpture section, Malvina Hoffman's bronze heads—three or four from her famous series, *The Races of Man*—outstrip the rest. (Prices \$250 to \$6,500.)

PICASSO exerts his perennial interest through two exhibitions now on view. At the Pierre Matisse Gallery the work ranges from his Blue Period up to the Guernica mural with admirably chosen items. Although it is possible here to notice a slight adumbration in the Rose Period of the artist's later absorption in African art as well as a hint of his development of Cubism, even such a casual review of his remarkable output as this exhibition leaves one astonished by the swiftness of his changes as well as by his amazing ability to adapt a new idiom to the particular character of his convictions. The Cubist Nude, from the John Quinn Collection, the magnificent painting and color patterns of the familiar *L'Arlesienne* would alone illustrate his power to use form and color in a highly personal expression. (Prices not quoted.)

At the Paul Rosenberg Gallery, the Neo-Classic figure in blue demonstrates Picasso's faculty of instilling new content into outworn conventions. In decided contrast to this figure painting is a late canvas of a seated figure in which distortion and arbitrary use of color contribute to a handsome design. A number of still-lives of different periods illustrate how well his technical mastery of craftsmanship supplemented his

apparently tireless invention, so that his idea and its expression seem one and the same thing. (Prices not quoted.)

EILSHEMIUS, at the Valentine Gallery, is represented in a series of landscapes in which a poetic note is admirably sustained. To be a poet and a painter is no mean accomplishment. Subtlety in effects of light and pleasing notes of color in unexpected combinations lend variety and interest to all the work. A reflection of the artist's own delight in the thing seen is communicated to the beholder; intensity and delicacy are ably combined. The glowing Italianate sky of *Sunset on a Lake* and the gamut of sharp greens in *Near Kingston* are outstanding items. (Prices not quoted.)

KATHERINE STURGIS has a showing of watercolors and drawings at the Kraushaar Galleries in which a few lines and a little blur of India ink produce a remarkable clarity of expression in landscape subjects. She possesses a surety of touch that gives all her work distinction. Many of the drawings are slight, yet they convey a definite artistic idea, fully expressed without being overworked. A pencil drawing, *Hot Evening at Bellevue* indicates, in the easy give and take of bodily rhythms of the group on the porch, a definite flair for figure work. (Prices \$35 to \$100.)

SEVEN YEARS of activity at the Willard Gallery are celebrated by an exhibition of paintings and sculpture which pleasingly indicates that diversity of ideas and technical accomplishment are welcome here. It would be difficult not to single out a recent watercolor by Lyonel Feininger, *Venturesome Seafarers*, Herbert Bayer's *Message Through Atmosphere*, a sort of Flying Dutchman poised on a wave in a magic flood of color, and *Anvil* by Donald Forbes in heavy impasto. Jewelry by Calder, sculpture by Stanley Hayter and Pousette-Dart, and a canvas by Ben-Zion, *The Well*, whose big forms are swept up into a striking design with heavy pigment, should also be noted. (Prices \$35 to \$500.)

THE A-D GALLERY is exhibiting the work of six young artists under twenty. The greater part of the showing is, naturally, concerned



EILSHEMIUS: "Sunset on a Lake," painted in 1909 and included in current exhibition at Valentine, creates a poetic atmosphere.

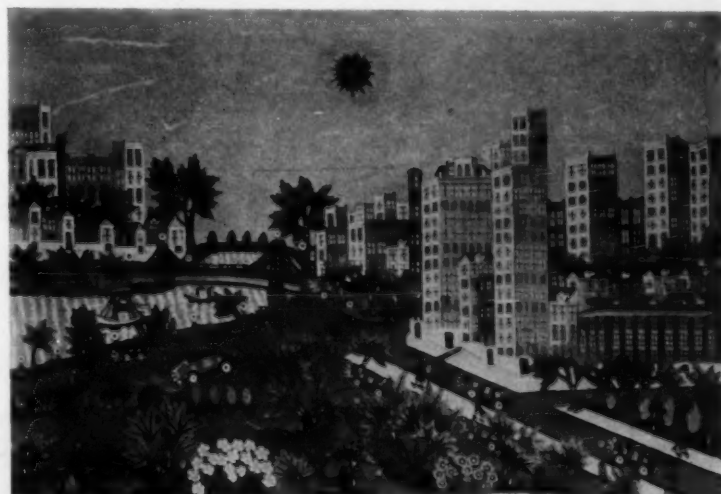
with commercial work, but there are some drawings, prints and watercolors that could take rank in any exhibit with no age apologies. A delicate yet incisive line drawing, a figure piece, by Marianne Streit, a powerful drawing by Ernest Costa of a man seated are really brilliant performances. Harold Paris includes in his group the figure of a sleeping woman that is not only sound in draftsmanship, but imaginative in its design. Lili Cassell's handsome typeface patterns must, also, come in for commendation. The run of the mill things one expects, but there are indubitable proofs of individual artistic idiom as well as sound craftsmanship. (Prices \$5 to \$100.)

THE NEW EXHIBITION at the Julien Levy Galleries is titled "Through the Big End of the Opera Glass." As the title is not crystal clear, let us call it "Art Caprices." Three painters, Marcel Duchamp, Yves Tanguy, and Joseph Cornell, contribute these; yet there are few paintings to be seen. Most of the exhibits are pictorial toys and trinkets—such as the Mona Lisa with a mustache and beard, a pane of

"stained" glass hanging from the middle of the ceiling, a shadow box filled with bottles containing odds and ends such as butterfly wings and colored powders. It's fun, if you like fancies. (Prices \$30 to \$375.)

ISRAEL LITWAK at the New Art Circle is a strong and engaging primitive who started to paint six years ago at the age of sixty-seven and has since shown more development than many a younger man. A product of the far reaching artistic ferment engendered by the Brooklyn Museum, his work contains a strong sense of pattern and an extraordinary integration of unusual color. These qualities are vividly portrayed in his *Hunting*; in his city scenes his rough treatment of perspective for the sake of design is joy to behold. (Prices \$100 to \$300.)

JAMES LECHAY at the Ferargil Galleries presents his subdued and silvery watercolors of Gloucester and thereabouts using an economical style superbly fitted to New England and its bleached seashores. He has graciously combined the stable



ISRAEL LITWAK: "Riverside Drive" is a naive, powerful, delightfully inaccurate rendition. In a one man show at the New Art Circle.





**STUEMPFIG:** "Congress Place, No. 2" at Durlacher Brothers, a Romanticist piece painted in a Renaissance tradition.

elements of Cape Ann—the clapboards, the sea gulls, the lobster pots—into new and interesting patterns well surrounded with salty air. (Prices \$175 to \$250.)

At the same gallery a group show, "Contrasts and Crossroads," reveals a remarkable variety of styles from the turn of the century on. This startling melange includes the works of such artists as Leonid, Josef Foshko, John Atherton, A. B. Davies, Lintott, Constant, Phil Paradise, Lauren Ford, Eugène Berman, and Robert Spencer. (Prices \$150 to \$1,000.)

**WALTER STUEMPFIG**, a young Philadelphian who was trained at the Academy there, then touched off his studies as a pupil of Franklin Watkins, is enjoying a New York debut at the galleries of Durlacher Brothers. He is a romantic (for the most part a landscapist) with a deft hand and quite a gift for fresh, unhackneyed coloring. Influences from Delacroix, Derain, Picasso, and the Surrealists appear in his work yet appear only as motives of style picked up by an alert mind in the process of cultivation. Stuempfig bears watching. His young eyes are keen. He has charming perceptions and a rich feeling for quietness and quality in painting. (Prices \$100 to \$650.)

**RAOUL DUFY** makes the largest numerical contribution to the group exhibition of modern French paintings current at the Bignou Gallery. Moreover, Dufy's huge canvas, *The Artist's Studio*, a capital example of his nimble elegance, happens to be the most striking of the lot. Yet on looking around closely you may find yourself absorbed in one of the other pictures—the little flower-

piece by Vuillard, Fuchsias and African Marigolds, or Derain's poetic landscape, *Capuchin Convent*, one of the best of his Roman landscapes, or the first-rate Utrillo, *Cathedral of St. Denis*. In other words, Dufy holds the limelight but the pieces by his contemporaries are select enough to keep him from running away with the show. (Prices not quoted.)

**EDWARD HOPPER** exhibited thirteen of his watercolors at the Rehn Galleries nineteen years ago. He has not held another watercolor show until now. Today, at Rehn's, ten of his latest landscape paintings in this medium are on view—the harvest of a trip to Mexico, the Far West, and back to Cape Cod. They make a golden show. They give evidence that Hopper has reached new heights; indeed, that he stands among the half-dozen supreme watercolorists in the history of American art. These latest pictures are filled with the splendor of simplicity, the brilliance of clarity, and the soul of a master whose poetry is realism. (Prices not quoted.)

**NAHUM TSCHACBASOV**, a skillful self-taught painter, covers himself with honor in the exhibition of his latest pictures, at the A.C.A. Gallery. Born in southernmost Russia, Tschacbasov came to this country at the age of eight; yet his painting takes its inspiration, its style of construction, and many of its motives and images from the Byzantine and Iranian art of his childhood environment. He tends to overcrowd his canvases and to lay on forceful colors with a lavish hand; his meanings are exotic, at times alien to us, and always hard to understand. Yet if he often fails

to communicate his thought, there is no doubt but that he does resourcefully express his feeling. (Prices \$75 to \$750.)

**THE NEW YORK SOCIETY OF PAINTERS** offer in their twenty-eighth annual exhibition, at the galleries of the Fine Arts Society, a hodgepodge of good and mediocre paintings by a score of artists few of whom are first rate. Yet the exhibition becomes an event because it contains three superb canvases from the brush of Charles Dana Gibson. Familiar to millions for his cover girls, Gibson has turned to the loftiest gods of art and succeeded in painting magnificently well. The best of his pieces, *Low Tide*, a beach landscape, reminds us of Van Gogh and expresses so much vigor and authoritative skill as actually to merit rank beside that master's works. There are other good pictures by Olinsky, Peterson, Traver, and Louis Betts. (Prices \$250 to \$2,500.)

Cartoons are also on display here, cartoons by more than 200 artists of the sort we meet every day in newspapers and magazines. Lively, lusty, and loud, it brings home to us the valuable role our cartoonists play in American life.

**GORDON GRANT**, at the Grand Central (Terminal) Galleries, is exhibiting his realistic watercolors done this past summer on Cape Ann. The abundance of red stars may suggest a certain conformity to the popular taste yet Mr. Grant's thorough technical ability is most refreshing. His harbor scenes, *Morning Reflections* and *Showery Weather* are very good. (Prices \$70 to \$90.)

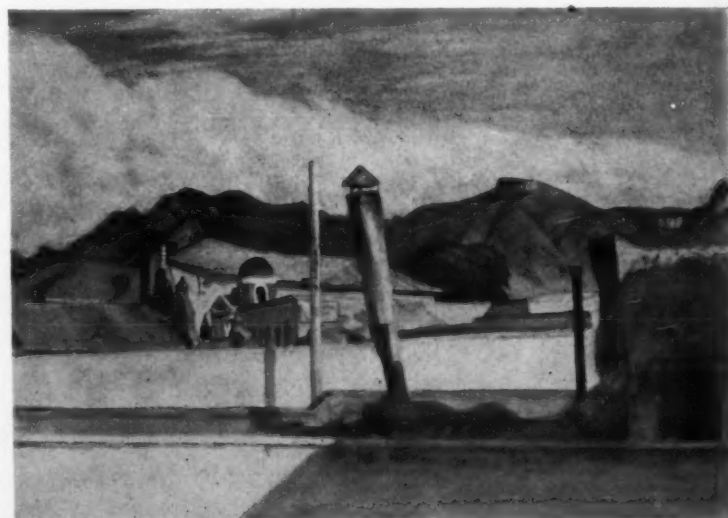
A first showing of drypoint prints from color plates by Mortimer Borne at the same galleries reveal a new

medium and a new artist. They are worked in a delicate line and color which contains a Near Eastern richness. (Prices \$15 to \$40.)

**FRANZ BUEB** at the Carstairs Gallery presents twenty-one landscapes in watercolor largely devoted to Southampton, the Blue Ridge Mountains, and St. Augustine, Florida. His touch is essentially chic, the color fresh, the line alive—the whole recalling Dufy. His most interesting pictures are those of St. Augustine, a city relatively neglected by our artists despite its great age and charm. (Prices \$75 to \$150.)

**THE MUSEUM OF NON-OBJECTIVE PAINTINGS** is holding a loan exhibition of 107 pictures by thirty artists of the abstract and non-objective school. Happily the show presents more variety of conception than is to be found in groups of this kind. Yet one would welcome an even larger variety of presentation. For the trouble with non-objective painting, up to now, is that its devotees have concentrated on form and made everything else subservient to it, so that what you have is an art based on but one of the elements of art. Among the present exhibitors, Harry Bertola seems already to have made this discovery. With his chaste drawing and uncorrupted feeling for tonal values in painting, he appears the most gifted member of the group. (Prices \$35 to \$1,500.)

**ART FOR THE THEATRE** is at long intervals the theme of an exhibition in New York. Of such, the latest was presented this month at the American British Art Center, a show including designs for stage (Continued on page 34)



**HOPPER:** "Saltillo Rooftops," one of a series of strong, brilliant, superbly executed watercolors now showing at the Rehn Gallery.

# OUR BOX SCORE OF THE CRITICS

CONSENSUS OF NEW YORK REVIEWERS'  
OPINIONS OF ONE MAN SHOWS  
CONDENSED FOR QUICK REFERENCE

ARTIST & Gallery  
(and where to find  
ART NEWS' review  
of each exhibition)

NEW YORK TIMES  
Howard Devree—H. D.  
Edward Alden Jewell—E. A. J.

HERALD TRIBUNE  
Carlyle Burrows—C. B.  
Royal Cortissoz—R. C.

SUN  
Helen Carlson—H. C.  
Harry McBride—H. McB.  
Melville Upton—M. U.

WORLD-TELEGRAM  
Emily Genauer—E. G.

BALABAN, Pinaothea  
(see ART NEWS,  
this issue, p. 34)

These big exotic gouaches might perhaps be described as "sophisticated primitive," for they seem rather cleverly and self-consciously to seek primitive effects. H. D.

She is interested in decorative forms and develops them fully in exotic, somewhat Oriental arrangements. . . . Her figures which appear in more conventionalized forms are somewhat less interesting. C. B.

. . . she is a most gifted draftsman, and though her painting is so distinctly national in character, in its particulars it is still highly individual. E. G.

BEREND, Schaeffer  
(see ART NEWS,  
Dec. 1, p. 29)

But the present work clearly proves that she has taken a new lease on life and developed greatly. . . . She may now be said to have an international style, but this is highly personal work. H. D.

. . . suggest Oriental feeling, in part through her use of rice paper in her work, but mainly through her taste in spotting of color and her delicate drawing. C. B.

Just how far she will go is a problem, but she makes the best of all beginnings by relying exclusively upon her own experiences. Already she has character. H. McB.

These are extremely airy, lyrical expressions, sometimes just skirting a decorative prettiness, sometimes verging—and most satisfying—on the abstractions of Kandinsky and always bespeaking a prodigious skill and sensitivity. E. G.

BERNSTEIN, Kleemann  
(see ART NEWS,  
Dec. 1, p. 29)

. . . decorative flower paintings and pleasant if rather picturesque and flatly painted landscapes. . . . H. D.

It is unemotional, rigidly disciplined work, permeated with a breath of latent warmth and charm. C. B.

The artist paints with great vigor, uses a full brush and is not afraid of color. All this with the result that her things have an air of solidity and substance. M. U.

du BOIS, Kraushaar  
(see ART NEWS,  
Dec. 1, p. 29)

. . . his brush has lost none of its suave and urbane cunning. His forms, long ago, resembled wood smoothly coated with lambs' down; they are more pliant now, without quite breaking the curious trance. E. A. J.

Time was when in his satirical mood he threatened to submerge his talent in a rather mannered handling of urban types . . . but for some time he has been shaking it off and now his art comes full circle, being more varied and more fluent than ever before. R. C.

With the growing years he seems to paint as perfect a picture as he can technically, to explore all the niceties of his craft. It may lean toward the academic, but the tendency seems that way now, except with those who are definitely dated with the present century. M. U.

The du Bois paintings . . . avoid that metallic glossiness which has occasionally marred his work in the past. Instead, and especially in a number of poetic, suggestive, understated landscapes, there is a new romanticism, combined with something indefinable that you might put down as elegance. E. G.

BOOTH, Brandt  
(see ART NEWS,  
this issue, p. 32)

The work is a little uneven—or should one rather say, perhaps, that there is a style with several facets, some of which seem more remunerative, at the present stage of development, than do others? Mr. Booth appears to the best advantage, I should say, when he gives the swift stroke of suggestion freest rein. E. A. J.

It confirms in both oils and gouaches the impression of an artist of taste and skill who knows what he wants to do, and does it very well indeed. C. B.

. . . his style is a little difficult to classify. . . . All, however, have a distinctly American flavor, the flavor of small-town American streets, American cowboys, American mining towns. E. G.

CLAUDEL, Bonestell  
(see ART NEWS,  
Dec. 1, p. 29)

Marion Claudel has developed a style of her own. . . . She has tended toward simplification in her portraits, with touches of suggestive detail; and, in a still-life of pears, she works effectively in planes and volumes. H. D.

Different degrees of simplicity are shown in her paintings, which range from large and decorative portraits to a complex city scene, interestingly detailed. C. B.

. . . the artist . . . has so cleverly handled light in her composition, so enlivened it with bright and dark patterns, as to render it anything but pedestrian. E. G.

HOPPER, Rehn  
(see ART NEWS,  
this issue, p. 30)

They are clean as a whistle and atmospherically bathed in hard, rather brittle, brightness. Some of them may be thought to border a little on the illustrative, though all are distinguished by a refreshing foreground approach. E. A. J.

He simply states facts and he states them well, though it would be gratifying if he wrought them into more interesting compositions. R. C.

. . . in Mexico as formerly in the States, he was more interested in the landscape than in the people. They also contain some of his best painting. H. McB.

I think you'll be amazed at the lyric freshness he has put into two works called Shoshone Cliffs and Sierra Madre at Monterrey. Also at their beautiful sun patterns, their airiness, their variations in delicate tone and their avoidance of that smooth literalness which is almost a Hopper hallmark. E. G.

LECHAY, Ferargil  
(see ART NEWS,  
this issue, p. 29)

James Lechay's water-colors . . . are, most of them, marked by a pronounced reticence. Color is sparingly used and forms are perfected with husbanding lightness of touch. E. A. J.

One would like to see fewer blank spaces in his airy compositions, but the essentials are well handled and the artist's approach is appealingly sensitive. C. B.

There is no attempt at profundities. It is all like talk about things seen and admired. M. U.

LINTOTT, Macbeth  
(see ART NEWS,  
Dec. 1, p. 29)

Two dominant qualities in Lintott's portrait are likeness and fresh, decorative color. E. A. J.

Spontaneity is the very essence of a good portrait of a child and that Barnard Lintott has it abundantly shown by the canvases he has placed on view. . . . I cannot express too warm an appreciation of these endearing impressions. R. C.

All are evidently commissions which naturally hampers the artist somewhat, as pleasing the family becomes the first consideration under such circumstances. Still, Mr. Lintott carries things off very well. M. U.

MOCHARNIUK, Marquie  
(see ART NEWS,  
Dec. 1, p. 30)

He has a strong feeling for rhythmic form and a respect for the grains and colors of woods. H. D.

The work stems from the primitive African, but unfolds with personal feeling in a great variety of inimitable and whimsical forms. C. B.

. . . he seems to have fallen in with the modernist idea of distortion with or without obvious reason that seems to have had its beginning in the Western World with the discovery and celebration of Negro sculpture. M. U.

They're conceptions not without wit and imagination, and they're certainly rhythmic in their form. E. G.

PEAVY, Argent  
(see ART NEWS,  
Dec. 1, p. 48)

. . . I don't understand it in the slightest degree. The paintings look like passwords in some esoteric cult. Mrs. Peavy paints with considerable skill, when it comes to that. But what does it come to otherwise? And what is one to make of such ghastly color? E. A. J.

This artist, make no mistake, is a remarkable painter. . . . Unfortunately her work is not especially vital. . . . It is doubtful, too, whether any one except a specialist in the combined branches of mysticism and scientific theory will be able fully to understand her meaning and purpose. C. B.

Women are wonderful, she says. Motherhood is wonderful. Men—bah! But the peevish Mrs. Peavy says all this in her labels. Certainly I couldn't read it in the paintings themselves. These are superbly drawn. . . . E. G.

ROSENTHAL, Midtown  
(see ART NEWS,  
Dec. 1, p. 29)

This is one of the artist's best reports. H. D.

Miss Rosenthal has developed her style with a lessening of mannerism and an increasingly personal feeling for human nature, and the growth in her work adds importance to it. C. B.

Her work seems to continue to gain both in strength and subtlety, as does her insight into the character of the Indians who furnish the greater part of her models. M. U.

They're in familiar vein, great dark-eyed children and their serious young mothers, painted in ruddy earth tones, full of an unspoiled sweetness and poignance, and disposed by the artist into compositions of intricate contrapuntal rhythms. E. G.

TSCHACBASOV, A.C.A.  
(see ART NEWS,  
this issue, p. 30)

Much of this new work teems with ideas that seem slightly more communicable than of old. Still, Tschacbasov remains allegiant to a system of private symbols that gives his art a rarified and often forbidding look. E. A. J.

At present he seems to be going through the storm and stress of the war effort . . . which leads him into stating too hotly ideas he has not thoroughly tested. There is, if one must be frank, entirely too much Chagall in his work. It has, however, gusto and youthful fervor. H. McB.

. . . something seems to have happened to the artist recently. There is a release from frustration, an explosive energy, a new human sympathy and warmth. E. G.

UTRILLO, Niveau  
(see ART NEWS,  
Dec. 1, p. 29)

But the early pictures, I suspect, will call many a visitor back from the more facile and finished later work. For there was the flame of which, it seems to me, little lives on in the embers. H. D.

This is not a large show, nor one of uniform excellence; it contains however some attractive and characteristic works of the artist. C. B.

As is usual with the artist all are marked by that clarity of statement, that nice recording of quiet variations in color that Utrillo has devoted to so many nooks and corners of Paris, with their quaint or stately buildings. M. U.

It's so good a show chiefly because seven of the dozen pictures on hand date from the so-called "white" period (1910-1914), when Utrillo did his best work, and because the later pictures shown were selected with special care. E. G.

WOICESKE, Harlow  
(see ART NEWS,  
next issue)

If our contemporary names get lost, as names did in the early Renaissance, this artist may well come to be known as the "Popular Master of the Wind-Blown Snow," a field he has made his specialty. H. D.

The detail in the paintings and the glow of light in them give them a remarkable factual resemblance to nature, which is sentimental in its picturesqueness. C. B.

In painting Mr. Woiceske works with the same clearest precision typical of his black and whites. But his paintings lack the depth of his other work. H. C.



# Cameron Booth: Home on the Range

LOOKING back over the record of the regional painting school in America, from the "discovery" of Wood, Curry, and Benton to the quiet eclipse of the local WPA fine arts projects, one is often tempted to ask: How much of all this was thought up, how much of it was inborn in the people and in the place? It takes a man like Cameron Booth to make you realize that the movement did have integrity and roots. For Booth was doing it long before Thomas Craven dreamed of the American Scene and doing it for the people at home—those true "regionals" who never think of themselves as such and who would never buy art if they knew that to another section of the country it seemed characteristic or homespun.



**"EARLY MASS,"** dated 1923, now owned by Newark Museum.

Perhaps the healthiest thing about him is the fact that he is as honored in his own land as he is little known here. He has painted this land (as the Hudson River School once did their section) because he knew and loved it, not out of any bandwagon urge. The current show at the Mortimer Brandt Galleries (his first in New York) brings back a freshness and naturalness to American subject matter which a monumental regional propaganda had actually made us forget existed.

Cameron Booth was the son of a minister. This made for a lot of moving around — Pennsylvania, Ohio, Minnesota, even New York State. He remembers six happy years in Clidden, Iowa, when he did nothing but hunt, trap, and ride his pony. If he has become one of our premier horse painters today, it goes back to these years and to a following one on a South Dakota ranch. He had drawn the things around him since childhood



**"MINNEAPOLIS STREET,"** characteristic cityscape of 1935.

so it was natural that by twenty he would take off for the Chicago Art Institute with the intent of becoming a caricaturist. In those days the school gave promising students the run of the place and opportunities to eke out tuition fees with odd jobs. Booth swept floors, taught Saturday classes, by his last two years was on an entirely non-paying basis. In 1917 the John Quincy Adams Traveling Scholarship sent him on a tour of the East and (before he lost the balance in an Army crap game) permitted him to spend some eight months back in Youngstown working independently while he waited for his induction. It was at this time that he heeded a French artist called Gaspard who had recommended quick sketches in oil—"at least a thousand of them"—as a simple means of gathering information. Booth has well

## ART NEWS

### WHO'S WHO

**BOOTH, Cameron,** painter. Born 1892, Erie, Pa., son of Rev. Dr. George Booth and Frances Ada Brown. Studied 1912-17 Chic. Art Institute. 1917 won Adams traveling Scholarship. Served U. S. Army 1917-18. Instructor at Minn. Schl. of Art, 1921-29. 1923 married Pearl Miller. Studied Hofmann School, Munich, summers '27 and '29. Instructor St. Paul School of Art, 1929-1940. Exhibited Elder Gall., San Francisco, Denver Art Museum, Chic. Art Institute, Putzel Gall., Hollywood. Works owned by Penn. Academy Fine Arts, Newark Museum, Minn. Art Institute, Phillips Memorial Gallery, Denver Museum, San Francisco Museum, Metropolitan Museum, Art Institute of Chicago.



exceeded that number by now and is adding to them still. In camp and later in France they took up every moment of his spare time. Thanks to this method he can paint his best outdoor picture in his studio, sorting and composing, organizing color and composition, plane and place to his satisfaction.

Cameron Booth stayed on in Paris for a time after the Armistice. It was here that he saw the Pellerin Collection of Cézannes, its influence still visible in the occasional recurring periods of abstraction in his work. Once back in the U. S., the living problem raised itself. After subsisting hazardingly on the Atlantic coast on an average of \$6 a month, he painted signs in Youngstown before landing a teaching job with the Minneapolis School of Art in 1921. In 1923 two things happened. He married and he spent a year on a Minnesota Indian reservation from which he has drawn some of his best material. Works of this period, like *Early Mass* belonging to the Newark Museum, have a crispness of design later dropped in favor of more plastic effects. He remembers well how he took this picture across the ice on a sled at 40 below zero in order to send it in to the Carnegie.

1927 saw another trip abroad, study under Hofmann in Munich and Lhote in Paris. It was when he got back from it that the ideal job materialized, that of instructor at, and finally director of, the St. Paul School of Art. If Minneapolis had thought him too wild, here was the experimental milieu of which

teachers dream. In a fine modern building it was possible to organize exhibitions which, both in subject and presentation, ranked well ahead of their day. Here in '29 Booth staged what was perhaps the first show of industrial art in America. St. Paul also saw Tanguy full-length before New York City did. But always his own work came first. He has a terrific drive to paint and admits that he becomes "impossible" unless he can satisfy it. Over the years he has sent in to all the big jury shows of the Midwest, by 1942 rating a whole room at Chicago's watercolor international. Priced in the middle hundreds of dollars, his pictures have been quietly but steadily passing to local collectors between Pennsylvania and Wisconsin.

Although Booth was planning to settle down in New York for a while and, in the past week, accepted a tempting teaching job in Texas, he still loves the frontier aspect of Minnesota. Overnight from here he can run up for a Canadian canoe trip, two days take him out to the Big Horns. Camping trips in which he travels light always include sketching material. Canvases like the *Sheep-Header* in the current show are the result. If it gives a sense of high open country which only true Westerners recognize, it also interests the painting people for its reduction, tension, and color harmony. These qualities are intensified in *Saturday Night*, whose shadowy depths and planal flatness, skillful design and handling of light and color illustrate the line that he wants to develop next.

R. F.



**"SHEEP HERDER,"** done from studies Booth made last summer in Cedy, Wyoming, included in his current one man show at the Mortimer Brandt galleries. The artist himself appears at top of page.

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**BIBELOTS**

Three magnificent XVIII century gold *nécessaires* comprising a jeweled and enameled example in the form of a miniature cabinet with clock, by Johann Melchior Dinglinger; and two beautiful George III gold and agate *nécessaires*. French XVIII century gold boxes, and two portrait miniatures of Benjamin Franklin. A gold and enamel model of a sedan chair by the famous Russian court goldsmith, Karl Fabergé.

**CHINESE PORCELAINS AND  
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**CHELSEA SCENT BOTTLES**

An unusual group of Chelsea phials, the famous Chelsea "toys," of the period 1745-70, modeled in rococo forms such as a child birdnesting; two lovers; Cupid; and Harlequin.

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**ENGLISH MEZZOTINT AND  
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*The Ale-House Door*, *The Noon Day Meal* and other stipple engravings in color. Mezzotint portraits, including Mrs Pelham and Mary, Lady Boynton.

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## THE PASSING SHOWS

(Continued from page 30)

sets and costumes by Robert Edmond Jones, Dobujinsky, Tchelitchev, Motley, Stewart Chaney, and a dozen other artists of consequence. Unfortunately it was on view only ten days and was limited to the comparatively few items this gallery could house. Yet it was so vital and handsome a show as to make one wish that its organizers could find space enough to hold an exhibition of real magnitude.

NATHANIEL POUSSETTE-DART, the art critic, currently displays at the American British Art Center some two hundred of his small watercolors, an accumulation of the past ten years. They are captivating little sketches of landscapes and figures, fresh, expressive, pictorially creative, emotionally cordial, refined in drawing, and often as rich in color as illuminated miniatures. Here is a critic who knows how to paint! (Prices \$15 to \$50.)

OLD AMERICAN PORTRAITS of children, some thirty of them, comprise the exhibition current at the Harry Stone Gallery. Painted by eighteenth and nineteenth century itinerant limners and amateurs, they belong to the so-called primitive style. Many of them possess an appealing quaintness, an awkward grace, that beguiling charm which often appears in art when the artist is both earnest and naive. (Prices \$75 to \$1,500.)

THE UNTRAMMELED EXPRESSION of artists freed from "conscious will" is seen at Art of This Century where various styles and mediums even include work by the insane. It is a heterogeneous exhibit, straying into the domain of Surrealism and grotesquerie but comprising some commendable works, especially when it comes to inventiveness of arrangement and liveliness of color. Joseph Cornell's gossamer design in melting color (page Klee?), drawings by Matta and Jackson Pollock, and watercolors by Robert Motherwell make a special impression. The group of "Art by Nature" is like a kindergarten diversion. (Prices \$25 to \$350.)

PAINTINGS OF THE SOUTHWEST by Margaret Spahr at the Bonestell Gallery depict the Dante-like desolation of that land faithfully and well, the artist having courageously confined herself to rocks

and stark sand and nothing else save one stunted pine tree. (Prices \$100 to \$150.) In the same gallery Nura shows her oil paintings, watercolors, and lithographs. She is concerned with a children's world—fat animals and forms distantly related to kewpie dolls and teddy bears. Yet she paints with such extraordinary skill and sensitivity we hope that some day she may have a message for us, the older and disillusioned. (Prices \$40 to \$500.)

COUNTRESS ZICHY'S MASTER CLASS shows paintings at the Studio Guild. Besides several copies of the old masters her students have contributed much spirited individual work. We noted a striking Portrait by Mrs. Elihu Root, Jr., *Cliffs at Martha's Vineyard*, a watercolor by Adelaide Trotter; and the well integrated color of *China Bowl* by Gloria Vanasco. (Prices \$10 to \$300.)

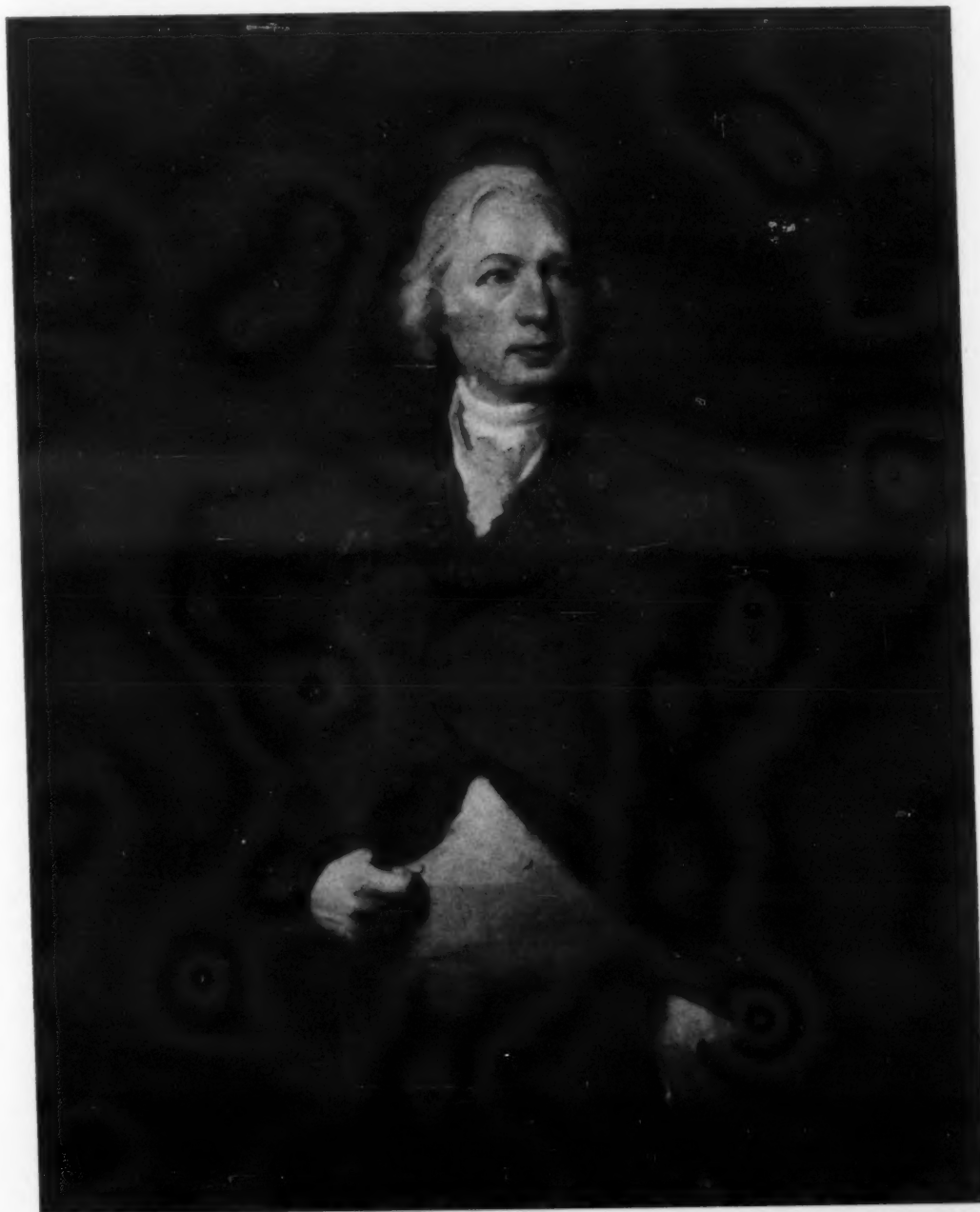
GEORGE DE MOHRENSCHILDT at the Arthur U. Newton Galleries presents a large collection of watercolors of Mexico. They are direct impressions, bright and decorative, of the land, the architecture, and the sea, accented by the costumes of the natives. (Prices \$35 to \$150.)

NINA BALABAN at the Pinacotheca Gallery in her paintings, drawings, and textiles shows a strong sense of design, Byzantine in character, and an understanding of flat spatial values. Her Russian origin is instantly revealed in her forms, her work, though seemingly primitive, is seriously and intelligently constructed. Her drawings are sturdy and decorative, her *Elizabeth* is especially striking. (Prices \$50 to \$125.)

IRMA RICHTER, of a distinguished artistic family, presents her thoughtful and unassuming oils at the Passadoit Gallery. Her work is just this side of the academic, it is sensitive and serious and contains a certain timeless quality in utter rejection of fad and fashion. The portrait of her father is austere and intellectual, her two still-lives, one of *Pomegranates*, are well balanced and well colored. (Prices not quoted.)

ELENOR LUST, whose recent paintings are on exhibition at the Norlyst Gallery, is an artist in full

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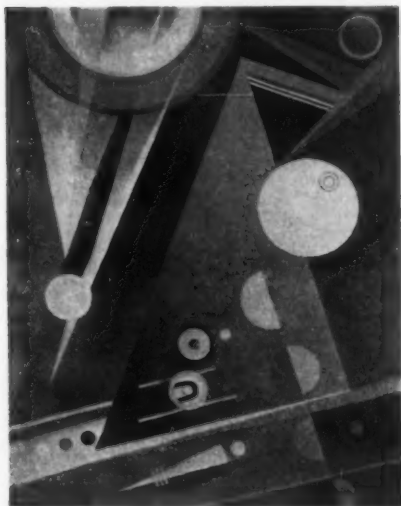
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flight from conservative statement. Seeking originality, she recoils from tradition and will even enlist the novel, the odd, the curious rather than be conventional. Aiming at spontaneity, she dares risk becoming an impulsive painter rather than ponder her powers. Her subjects are portraits and introspective landscapes. One feels about them again and again that she is painting ideas when what she should be painting is her feeling about these ideas. Her loveliest canvas, *Night Flowers*, is released from her insistence against tradition and dull discipline. Perhaps that is why it excels the rest. (Prices \$25 to \$250.)

**SMALL PICTURES** by American masters of the nineteenth century are at the Babcock Galleries — Whistler, Homer, Eakins, Ryder, Inness, Newman, sundry others. Several of them, such as Ryder's *Marine Moonlight* and a peaceful little landscape, *The Beach*, by Homer, are little treasures of the first order. In fact, the assortment as a whole is of such cherishable distinction as to make the occasion memorable. In conjunction are shown a muster of contemporary Americans but they are overshadowed by the rarity of the older paintings. (Prices \$50 to \$3,500.)

**SYLVIA WRIGHT** brings to the Macbeth Gallery the atmosphere of Vermont in a series of delicate watercolors done in infinite detail. Such rural phenomena as *Ted Ames' Bull*, the *Leach's Kitchen*, and the *Williams' Store* are offered in nice innocence and not without humor. City folk will recognize the authenticity of these little pictures and will long for the joys of the simple life in the Mettowee Valley. (Prices \$30 to \$45.)

**THE CLAY CLUB** has on view a miscellany of sculpture produced by service men during their spare hours spent at this studio "canteen." That they have much enjoyed the opportunity is evident throughout the show; but as most of them are only fledglings their work reports more energy in attack than originality of approach. Patrick McKnite is the most finished sculptor among them. Harlan Boss and Sam Goldman display a sense of style. Most of the others are still struggling to bring form out of chaos and order to their materials. (Prices \$10 to \$250.)

**ERNEST L. SUMNER** is showing his landscape paintings at the Eighth Street Gallery. Straight descriptions of scenes observed with

the eye of the body, these fields and woodlands seem to be the work of an aspirer who still is more occupied with the task of controlling his craft than with the use of his medium as a means of expressing a point of view. (Prices \$10 to \$50.)

**JOHN COPLEY**, widely accounted the best lithographer in contemporary England, is being given an exhibition of his prints at the galleries of Kennedy & Co. It is not exactly a retrospective parade yet it includes so many of his chief examples, early and late, as to present his career almost at full length. We see his talent unfold across the years as he engaged himself first with illustrations, then with scenes from the theatre and the Pavlova ballet, then turned toward Manet, Degas, Lautrec et al. and finally, gradually, became his own man. (Prices \$18 to \$24.)

These galleries also are offering an enuead of recent lithographs by Stow Wengenroth. They are humdrum pictures as to theme and thought, but what extraordinarily fine craftsmanship they manifest! Two others of wild birds are chefs d'oeuvres. In them the skill ascends to style. (Prices \$6 to \$20.)

A third exhibit at Kennedy's is of Chinese ancestral portraits and temple paintings, a dozen or so, dating mostly from the Ming Dynasty (1368-1628). (Prices \$125 to \$750.)

**THEODOROS STAMOS**, a young American of Greek extraction, has exhibited his oils and pastels at the Wakefield Gallery. His oils, based on stories his mother told him, are naïve and decorative; his pastels, done this last summer in and about Rockport, contain color of originality. (Prices \$30 to \$250.)

This gallery's current exhibition, "Romantic Pictures and Objects," contains excellent and characteristic work by Edward Melcarth, Charles Owens, Eugène Berman, Hedda Sterne, and others.

**WILLIAM S. SCHWARTZ** is exhibiting his oil paintings and watercolors at the Associated American Artists Galleries. His range of subject matter is wide—portraits, landscapes, and even a few abstractions—but he seems mostly interested in the drab American scene which he offers in terms of rich Russian color and operatic opulence. His efforts to express in a single picture the dissimilar cultures of Russia and America, seem somewhat labored, perhaps he should abandon himself to the imaginative and universal language of Romanticism. His *Reading Room*, painted in this latter vein, is successful. (Prices \$125 to \$750.)

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# OUR CHRISTMAS GUIDE FOR GALLERY SHOPPERS

IN A YEAR when radios, ice buckets, and cases of Bourbon can no longer figure on your list, art is one of the better gifts indicated for the Christmas buyer. Give what you yourself prefer. In your friends' houses you will enjoy it all over again, on their tastes you may have made a definite impression. The following list is restricted to the galleries who have mounted special Xmas shows, the majority of them in the lower price ranges.

**A.C.A. Gallery:** \$5 will buy a print by one of the Soyers or Evergood, \$150 a militant Gropper watercolor. The silk screen section hangs the work of Gwathmey, Pytlak, and others.

**Argent Galleries:** a wide painting selection under \$50 includes sound names like Betty W. Parrish, Edna M. Way, Peggy Dodds. Artist-designed ceramics, jewelry in brass, copper, and silver start at \$2.50.

**Artists Associates:** a special Christmas sale at 51 Greenwich Avenue brings work by progressive members such as Tamotzu, Hecht, Beatrice Mandelman, up to \$100. \$3 to \$15 covers the invited silk screen section composed of Gwathmey, Sternberg, Jules, and other masters of the medium.

**Associated American Artists:** etchings and lithos by Benton, Fiene, or Schreiber for \$5; gelatone color reproductions of well known paintings by same, \$7.50. Among \$250 watercolors don't overlook the ever entertaining Dehn. Oils range from a truly entrancing Doris Lee still-life to a \$350 landscape by the meticulous Lucioni.

**Barzansky Galleries:** offering their popular new primitive Gatto from \$35, work by newcomers in the \$50 class, important canvases by standbys up to \$500.

**Buchholz Galleries:** Even that sophisticate who has everything could not disregard a print by Picasso (\$35 to \$75) or other graphic examples by Braque, Masson, Hayter, et al., some as low as \$15.

**Contemporary Arts:** the bright young artists (many of whom have already piled up sizeable reputations) in which this gallery specializes are all present in examples under \$50.

**Eighth Street Gallery:** small in size and ditto in price (\$1 to \$25), these works include attractive flower pieces, colored woodblocks, lithos by Woiceske.

**Midtown Galleries:** for a connoisseur's over-mantel, important paintings by "names" (Peirce, Martin, Palmer, etc.) importantly priced up to \$900. But here, too, \$100 will buy the lively colloquial watercolors

of Jacob G. Smith, Lionel Reiss, Bernadine Custer.

**Milch Galleries:** though a museum-worthy Homer, Inness, or Wyant can run you into the thousands, Etnier's glassy study of boats, Jerry Farnsworth's appealing child's head, or prize-winning Hilde Kayn's *Dancing* are in the group that starts at \$300. For sound and conservative tastes.

**Museum of Modern Art:** the Members' penthouse is temporarily accessible to a public interested in paintings under \$75 selected by an experienced staff. Bargains are definitely the two Dean Fausett watercolors, a Graves gouache, and Kupferman's \$25 harbor scene. Others by Stuart Davis, Loren MeIver, Richard Taylor, Masson. A glass construction by I. Rice Peirera is for the Bauhaus-minded.

**Nierendorf Galleries:** if you are catering to advanced tastes you can hardly go wrong on a \$90 Léger watercolor, a \$125 Feininger, or a \$180 Klee. Fans of latter artist will take pleasure in excellent color reproductions of his works (\$3 to \$20) and in Nierendorf's own volumes on Klee, both illustrated, at \$3.75 and \$7.50 respectively. Note also the De Diego watercolors and low-priced graphic work of Kollwitz, Kokoschka, Barlach, Chagall, and others.

**Perls Galleries:** wishing the young collector a \$50 to \$500 Merry Christmas, Mr. Perls offers his engaging fantasists Austin, Priebe, Blanchard, and Silvia Fein; a Mexican contingent wherein figures a \$250 Cantu landscape; the popular primitives Eve and Brisset at \$100 apiece; and a real bargain in a \$50 Dufresne.

**St. Etienne Galleries:** Walt Disney Cavalcade, which means originals from *Fantasia*, *Snow White*, *Dumbo*, *Bambi*, and *Pinocchio*, also fourteen shorts. Small ones range from \$5 to \$25. Those incredible dream panoramas called master-backgrounds run up to \$50.

**Twenty Dollar Gallery:** an outgrowth of the Ten Dollar Gallery but, Heaven knows, still reasonable enough considering that you get a Chris Ritter, a Bernadine Custer, or their big-selling discovery called Strauser for that price. Convenient to the uptown trade.

**Weyhe Gallery:** Charlot and Tamayo lithos from \$5 to \$15; silk screens by the best Americans in the field, \$5; watercolors by the fantastic Castellon, Drewes of Bauhaus fame, the now classic Ganso, \$75 to \$200. And don't forget Weyhe's book shop with the finest selection of art books in town.

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## Kansas City

(Continued from page 18)

Citizens organized in 1935 the Friends of Art, devoted to the sole purpose of building up a collection of modern works. When the first handbook of the collection was issued in 1933, only four contemporary American artists were listed. Such a list today would contain forty-eight names with a total representation of sixty works in the field of painting and sculpture. Of this group, the Friends of Art have contributed, as an organization or individually, twenty-two paintings and drawings and one sculpture. As this goes to press they have just announced the purchase of Mattson's *Toll of the Sea* and have under consideration a group of six

within a few days to the second year of war. It has brought changes to the life of the Gallery as it has to all, the most far-reaching being the temporary absence of its Director and its Curator of Oriental Art. Major Paul Gardner, instead of directing the celebration attendant on a tenth birthday, is administering the safeguarding of the art treasures of Naples for the Military Government. Captain Laurence Sickman is in England as Intelligence Officer in the Army Air Corps. At home, with Miss Ethlyne Jackson as Acting Director and Miss Lindsay Hughes as Acting Curator of Oriental Art, the staff is carrying on under the supervision of the University Trustees, Mr. J. C. Nichols, Mr. Herbert V. Jones, and Mr. Robert B. Caldwell, who have



**INDIAN SUN TREE**, dating from XVII or XVIII century symbolizing creative universal forces, acquired by Kansas City's Gallery.

outstanding paintings from which their Tenth Anniversary purchase will be chosen.

Gifts in other fields have been as generously made. To Mr. and Mrs. F. P. Burnap the Gallery is indebted for the finest collection of English pottery outside England. Numbering 1500 items, it ranges from seventeenth century slip-ware to mid-nineteenth century Staffordshire and is of sufficient size to afford a changing exhibition throughout the year. Fine collections of decorative arts have been presented by Mrs. Jacob L. Loose, Mrs. William H. Chapman, and individual donors too numerous to list. The Art Study Club, a woman's organization which has used the Gallery as a meeting place for a number of years, buys annually several much needed reference books for the Library. Individuals have contributed liberally here, too, and the shelves now contain some 3,000 volumes, perhaps half of which have come by gift.

This tenth year has coincided

given generously of their time and effort. Both the Trustees and Staff feel that museums have a definite obligation to the community and are making every effort to fit the Gallery program into the accelerated pace of war time life without sacrificing those special attributes of mental and spiritual rest which one draws from the past and hopes may live again in the future.

Future plans of the museum revolve largely around the fields in which, despite pre-opening activities and the most recent purchases, there are still lacunae in the collections. These are in the European decorative arts which in this case include sculpture as well as ceramics and textiles, and also, the field of early Renaissance painting in both Italy and Northern Europe. Quattrocento Florence, Venice as well as Bruges and Ghent of the same period have so far been sparsely, if at all, represented and indicate the fields in which the gallery, through its director and its advisors, hopes to make its most important purchases over the course of Kansas City's next decade.

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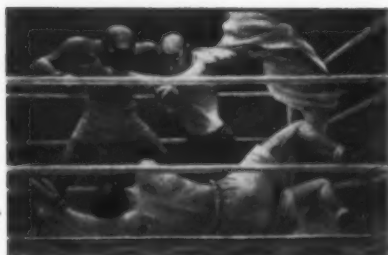


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(Catalogues of Exhibitions on Request)

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*throughout the country to enlist in the cause to which our country is dedicated."* — Franklin Delano Roosevelt.

## BULLETIN TO MEMBERS

The following does not necessarily represent the opinions of Art News or The Art Foundation, Inc.

### Members' War Work

OUR thanks to the constituent societies for their most comprehensive reports of the war activities of their members. The fact that so many artists, in so many fields, are doing work that is definitely and importantly a part of the war effort is inspiring.

### Service Memberships

ARTISTS FOR VICTORY invites the men and women artists of the armed forces and the Merchant Marine to become associate members, without charge, for the duration. Please write to Artists for Victory, 101 Park Ave., New York 17, N. Y., that you may be registered as a member.

We announce the two first members of the new service membership. They are: Sgt. Clarence S. McWilliams and Sgt. Frank Swartzlander. Sgt. McWilliams was an illustrator

in civilian life and Sgt. Swartzlander a stained glass craftsman. They have together painted two murals in the recreation halls at Camp George G. Meade. They are now in New York gathering together a raft of pictures for the Army to hang in camp recreation halls both here and abroad. We are happy to welcome them to Artists for Victory.

### The Forum

AS THIS issue of ART NEWS goes to press the forum of Artists for Victory announced last time takes place, its title "Artists in the War." The meeting place is the Architectural League, 115 East 40th St., N. Y. C., and the time the evening of December 10, 1943. Though we cannot report the happenings until the January 1, 1944, issue, we announce, with pleasure, our main speaker, Miss Nancy McClelland, president of the American Institute of Decorators.

### Blumenthal Collection

(Continued from page 28)

to its late President. Following Joos van Gent's still mystic world-outlook of mid-fifteenth century Northern Europe, the Flemish panorama grows earthier with the homely realism of Joos van Cleve's *Holy Family*, then to emerge upon the opulent international stage of Renaissance splendor in the rhapsodically colored, perfectly preserved multi-miniature *Four Scenes from the Passion* by a follower of Orley.

Alone representing the Spaniards, El Greco's *Adoration* (see cover of this issue) is another great acquisition. Charming French drawings and gouaches of the dix-huitième ring down the curtain on the pictures as they did in Blumenthal's house where French eighteenth century upper floors sophisticatedly topped off Gothic halls and Renaissance patio beneath.

Equally cursory here must be the mention of the Renaissance sculpture, though in this field the Blumenthal Collection especially excelled. Documents at least for details of style, if less exciting for their aesthetic whole, are two life-size mar-

bles, that signed by Poggini and that attributed to Francavilla. More thrilling are the lovely, formal Venetian *Young Woman* by Tullio Lombardo; the Maiano marble relief; the exquisite original quattrocento polychroming of the Rossellino stucco. Almost two centuries later, the collection terminates with the great *tour de force* bronze by Coysevox, and busts by Lemoyne and Pajou.

This lightning survey has had to leave out textiles, furniture, bronzes, and other objets d'art. Its only excuse is wartime exigency, accompanied by the promise that when circumstances permit a fuller account will appear. In closing, it seems only right to observe a circumstance that is a final tribute to the man who gathered this art. This temporary exhibition proves beyond doubt how well it will ultimately be for all these objects to be housed among their own kind and time in the Metropolitan's collections. Where another man might have specified an inseparable monument to himself contained in special galleries, it is characteristic of the wisdom and spirit of George Blumenthal that he gave his fellow-men all this without any restrictions.

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TURN TO PAGE 3



# WHEN & WHERE TO EXHIBIT

**ALBANY, N. Y.**, Albany Institute of History & Art. 4th American Drawing Annual. Feb. 16-Mar. 12. Open to men & women in Armed Services. Mediums: drawing (no portraits). No prizes. Entries (up to 5) due Feb. 4. John Davis Hatch, Jr., Director, Albany Institute of History & Art., Albany, N. Y.

**ATHENS, O.**, Edwin Watts Chubb Gallery, Ohio Univ. Mar. 1-21. Ohio Valley Oil & Watercolor Show. Open to artists living in Ohio, West Va., Pa., Ill., Ind. & Ky. Oils & watercolors. Fee \$2.50 for not more than two ptgs. Jury. \$150 in war bonds and honorable mention. Entry cards due Feb. 7; works Feb. 14-25. Dean E. C. Seigfried, Coll. of F. A., Ohio Univ., Athens, O.

**ATLANTA, GA.**, High Museum of Art. Feb. 16-28. Tri-County Exhibition. Open to artists resident or born in Fulton, DeKalb & Cobb counties. Ga. All mediums. Jury. Prizes. Entry cards & works due Feb. 11. Atlanta Art Ass'n., 1262 High St., Atlanta, Ga.

**BURLINGTON, VT.**, Robert Hull Fleming Museum. Mar. 1-Mar. 28. Annual Northern Vermont Artists Exhibition. Open to residents of northern Vt. All mediums. \$1.00 fee. Non-jury. Popular vote award. Entry cards due Feb. 20; works, Feb. 26. Harold S. Knight, Nash Pl., Burlington, Vt.

**DAYTON, OHIO**, Dayton Art Institute. Jan. 1-Feb. 1. Local Artists Exhibition. Open to residents and former residents of Dayton and neighborhood. All permanent mediums, ceramics and crafts. Jury. For further details write to Secretary to the Director, Dayton Art Institute, Forest and Riverview Avenues, Dayton 5, Ohio.

**GREENSBORO, N. C.**, Weatherspoon Art Gallery. Mar. 1-Mar. 28. Annual International Textile Exhibition. Open to all. Woven textiles, printed textiles, textiles done by other processes. Fee \$1.00 each entry. Jury. Prizes. Entry cards due Feb. 1; works, Feb. 15. Secretary International Textile Exhibition, Weatherspoon Art Gallery, The Woman's College of the University of North Carolina, Greensboro, N. C.

**HAGERSTOWN, MD.**, Washington County Museum of Fine Arts. Jan. 30-Feb. 27. 12th Annual of Cumberland Valley Artists. Open to artists resident in Cumberland Valley & members of Armed Forces stationed there. All mediums. Jury. Cash prizes. Entry cards due Dec. 30; works Jan. 15. Dr. John R. Craft, Dir., Wash. City. Mus. of F. A., Hagerstown, Md.

**HARTFORD, CONN.**, Morgan Memorial. Jan. 29-Feb. 20. The Hartford Society of Women Painters. Open to artists and sculptors. Oils, watercolors, pastels, sculptures. \$2.00 fee for non-members. Jury. Prizes. Entry cards, works, due Jan. 22. Mrs. Jessie Goodwin Preston, 984 Main St., East Hartford, Conn.

**JACKSON, MISS.**, Municipal Art Gallery. Feb. 1-28. Miss. Art Association Annual Exhibition of Oil Paintings. Open to all. 2 works only. Fee for non-members \$1.00. Jury. Prize \$50.00 War Bond. Entry fee, blanks and works due Jan. 20. Mrs. L. Van Zant, 1601 Robinson St., Jackson, 26, Miss.

**LOWELL, MASS.**, Whistler's Birthplace. Year-Round Exhibition. Open to professional artists. All mediums. Fee: \$1.50 per picture. Jury. Single pictures received any time. John G. Walcott, Vice Pres., Whistler House, 236 Fairmount St., Lowell, Mass.

**MUSKEGON, MICH.**, Mackley Art Gallery. Feb. 1-28. Artists of Greater Muskegon & Vicinity Annual. Open to artists of Gtr. Muskegon & Vicinity. All mediums. No jury. No prizes. Entry cards due Jan. 25; works Jan. 28. Mrs. Audrey H. Drumm, Ass't. to Dir., Mackley Art Gall., Muskegon, Mich.

**NEW YORK, N.Y.**, R. H. Macy & 25 department stores throughout country. Open to all residents of U. S. Artists in metropolitan area may present 2 to 3 specimens of work, out-of-town send photographs. Mediums: oil & watercolor. Pictures must be framed, not exceed 30 x 36. Work accepted will be offered for sale. Address Tomorrow's Masterpieces, 200 Madison Ave., New York, N. Y.

**NEW YORK, NEW YORK**, National Academy of Design. Feb. 11-Mar. 1. 77th Water Color Society Annual. Open to all. Individual labels \$1.00. Write to Secretary of Society, c/o National Academy of Design, 1083 Fifth Avenue, New York, N. Y. for explanatory prospectus.

**NEW YORK, N. Y.**, National Academy of Design. Mar. 29-Apr. 25. 118th Annual. Open to all artists whose work has passed the jury. Oil paintings and sculpture. Must be original work by living artists & never before exhibited in N.Y.C. No fee. Jury. Prizes to be announced. Entry cards, entries, due Mar. 6 & 7. Write Secretary, National Academy of Design, 1083 Fifth Ave., New York 28, N. Y.

**NEW YORK, N. Y.**, Norlitz Gallery. Feb. 15-29. Third Annual Exhibition of the Audubon Artist Group of America. Open to all professional artists in U.S.A. All media. Oils, watercolors, black and white and only small sculpture. \$3.00 annual membership entitles artist to one entry. Jury. Prizes. Submit photos of work before Jan. 5. Entry cards, works due Feb. 11th and 12th. Mr. M. Engel, Exhibition Chairman, 470 W. 34th St., New York City, N. Y.

**NORFOLK, VA.**, Norfolk Museum of Arts & Sciences. Feb. 6-27. Irene Leache Memorial Art Annual. Open to artists born or resident in Va. Mediums: oil & watercolor. Jury. \$350 in prizes. Entry cards due Jan. 17; works Feb. 1. Mrs. F. W. Curd, Chairman, 724 Boissevain Ave., Norfolk 7, Va.

**OAKLAND, CALIF.**, Oakland Art Gallery. Mar. 5-Apr. 2. 1944 Annual Exhibition of Oil Paintings. Open to all. Oil and tempera. No fee. Jury. Cash awards and medals. Entry cards, works, due Feb. 19. For further information write Oakland Art Gallery, Municipal Auditorium, Oakland, Calif.

**PARKERSBURG, W. VA.**, Fine Arts Center. April 2-May 7. Sixth Annual Regional Show. Open to residents and former residents of W. Va., Ohio, Pa., and Va. Oils and watercolors. Jury. Prizes. Entry cards and work due March 20. Fine Arts Center, 317 W. 9th St., Parkersburg, W. Va.

**PHILADELPHIA, PA.**, The Print Club. Jan. 18-Feb. 12. 16th Annual Exhibition of American Lithography. Open to Amer. Lithographers. Only Lithos. made in 1943 are eligible. Fee of \$.50 for two prints. Jury. \$75. prize. Entry cards due Jan. 4; works, Jan. 8. Write The Print Club, 1614 Latimer St., Philadelphia 3, Pa.

**PITTSBURGH, PA.**, Carnegie Institute. Feb. 17-Mar. 16. 34th Annual Exhibition. Open to residents of Greater Pittsburgh who are members of Associated Artists. Oils, watercolors, black and white, sculpture, crafts. Fee: membership dues. Jury. Prizes. Entry cards due Jan. 10; works, Jan. 19. Secretary Associated Artists of Pittsburgh, 222 Craft Ave., Pittsburgh, Pa.

**PORTLAND, ME.**, L. D. M. Sweet Memorial Art Museum. Mar. 1-31. 61st Annual. Open to living Amer. artists. Mediums: oil, watercolor, pastel. \$1.00 fee covers three pictures. Jury. Entry cards due Feb. 7; works, Feb. 14. Write Bernice Breck, Secretary, Portland Society of Art, 111 High St., Portland, Me.

**PROVIDENCE, R. I.**, Rhode Island School of Design. 5th Annual of Contemporary Rhode Island Art. April 2-May 1. Open to R. I. residents and members of Armed Forces residing in state. Works not previously shown here, not more than 3 in any one medium with maximum total of 5 per artist. Jury. No prizes. Entry cards due March 15; works, Mar. 8-15. Gordon Washburn, Director, Museum of Art, Rhode Island School of Design, Providence, R. I.

**PROVIDENCE, R. I.**, Providence Art Club. Mar. 28-Apr. 9. 48th Annual Providence Watercolor Club. Mediums: watercolors, pastels, & prints. No fee. Jury. No prizes. Entry cards, works, due Mar. 18. Write Mr. Henry J. Peck, 673 Main St., Warren, R. I.

**ROCKFORD, ILL.**, Burpee Art Gall. Apr. 4-May 2. 20th Annual Rockford & Vicinity Artists' Jury Show. Open to members of Rockford Art Assoc. Any medium. Fee: \$1.50 plus membership dues. Jury. Cash awards. Closing dates for entry cards and entries not yet arranged. Write Rockford Art Association, 737 N. Main St., Rockford, Ill.

**SAN FRANCISCO, CALIF.**, San Francisco Museum of Art. Mar. 1-19. San Francisco Art Association Exhibition of Drawings & Prints. Open to living Amer. artists. Must be work not exhibited during the last six months in the S. F. Museum of Art nor previously in any Art Assoc. exhib. Mediums: drawings, etching, lithography, block printing, engraving, monotype & collage. No fee. Jury. Prizes. Entry cards due, Jan. 14; works, Jan. 18 & 19. Write San Francisco Museum of Art, Civic Center, San Francisco, Calif.

**SYRACUSE, IND.**, Wawasee Art Gallery. Mar.-Nov. 5th Anniversary Wawasee Art Gallery Annual. Open to all artists. Oils, watercolors, pastels and etchings. \$5.00 fee. Jury. Cash awards. Entry cards due Feb. 20; works, Mar. 20. F. E. Marsh, Director, Wawasee Art Gallery, Syracuse, Ind.

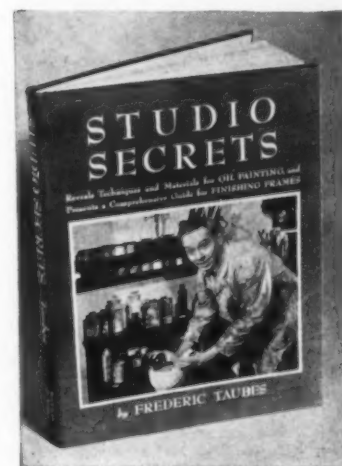
**UTICA, N. Y.**, Munson-Williams-Prestor Inst. Feb. 6-28. 7th Annual Local Artists Exhib. Open to artists residing within 100 mi. radius of Utica. All mediums. No jury. Entry cards due Jan. 15; works Jan. 22. Joseph Travato, Ass't. Dir., 318 Genesee St., Utica, N. Y.

**WASHINGTON, D. C.**, Corcoran Gallery. Feb. 6-24. 48th Annual Exhibition of the Washington Watercolor Club. Open to all artists. Watercolors, pastels, prints and drawings. \$1.00 fee for non-members. Jury. Cash awards. Entry cards due Jan. 24; works, Jan. 28. Marguerite Trus, Sect., Washington Water Color Club, 2015 Eye St. N.W., Washington 6, D. C.

**WASHINGTON, D. C.**, Corcoran Gall. of Art. Feb. 25-Mar. 23. Wash. Society of Miniature Painters, Sculptors & Gravers. Open to all painters living in U. S. Any medium. Fee \$1.00. Jury. No prizes. Entry cards due Feb. 18. Works due Feb. 19. Mary Elizabeth King, 1518 28th St., N. W., Washington, D. C.

**WASHINGTON, D. C.**, Corcoran Gall. of Art. Feb. 27-Mar. 23. 53rd Annual. Open to all members and residents of Washington, D. C., Md., & Va. Mediums: oil & sculpture. \$1.00 fee with entry cards. Jury. Cash awards & medals. Closing dates for entry cards & works, to be announced. Write Garnet W. Jey, Secretary, 6010 20th St., N. Arlington, Va.

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# COMPETITIONS & SCHOLARSHIPS

**ART SCHOLARSHIP:** Coll. of New Rochelle offers \$800 scholarship for 4 yr. art course. Open to young women (art majors) of Catholic high schools or Cath. young women of public high schools in upper fifth of class. Award to be made on basis of competitive exam. on Feb. 26. art work submitted and high school grades (minimum average 85%). Applications due about Feb. 1. Write Mother Blanche Marie, O.S.U., Chairman Scholarship Committee, College of New Rochelle, New Rochelle, N. Y.

**ART SCHOLARSHIPS:** Syracuse Univ. offers one full tuition scholarship of \$400 and four half tuition scholarships of \$200 each in art and like number in architecture. High school students must submit work, meet entrance requirements. Applications due before June 25; work, July 1. Write Dean H. L. Butler, College of Fine Arts, Syracuse University, Syracuse, N. Y.

**ART SCHOLARSHIP:** Univ. of Ill. Lydia E. Parker Bates grants-in-aid to undergraduate

& graduate students in good standing or high school students who meet entrance requirements. Must show promise, have superior academic average, and need financial assistance. Grants good for 1 yr. but may be renewed; vary in amount. Applications should be filed with Dean of College of Fine and Applied Arts, 110 Architecture Bldg., Urbana, Ill.

**DALLAS COMPETITION:** About \$1,000 in prizes and awards for work in all mediums. Open to residents of Dallas County. Entry cards due Mar. 16; work, Mar. 18. Write Jerry Bywaters, Director, Dallas Museum of Fine Arts, Dallas 10, Tex.

**GRADUATE FELLOWSHIP:** The Kate Neal Kinley Memorial Fellowship of \$1,000 for 1 year's study. Open to students of music, art & architecture who must submit samples of their work. Applications due by May 1. Write Dean Rexford Newcomb, College of Fine & Applied Arts, Room 110, Architecture Bldg., Univ. of Illinois, Urbana, Ill.

**POSTER CONTEST:** Cash prizes & certificates of merit for original poster designs in any medium. Open to Amer. artists. Write H. A. Speckman, Sales Manager, McCandlish Lithograph Corp., Roberts Ave. & Stokely St., Philadelphia, Pa.

**POSTER CONTEST:** 19th Annual Cleveland Students' Poster Art Exhibit. Prizes totaling \$500 for original poster design backing the war effort and production. Open to any school student in Cuyahoga County, Ohio. Entry blanks and works due March 1944. For further information, write L. C. Sykora, Director, The Cleveland Students' Poster Art Exhibit, 4600 Carnegie Ave., Cleveland 3, Ohio.

**WATERCOLOR COMPETITION:** 23rd International Exhib. at Art Inst. of Chicago. \$1100 in prizes for watercolors, pastels, drawings, monotypes, tempera and gouache. Open to all artists who have never exhibited at the institute. Entry cards due Mar. 20; work, Mar. 27-Apr. 6. Write Frederick A. Sweet, Art Institute of Chicago, Chicago, Ill.

# THE EXHIBITION CALENDAR

EXHIBITIONS ARE OF PAINTINGS UNLESS OTHERWISE SPECIFIED

**ALBUQUERQUE, N. M.**, Univ. of N. M.: Schleeter, to Dec. 31.

**APPLETON, WIS.**, Lawrence College: Stewart, to Dec. 20.

**ATLANTA, GA.**, High Mus. of Art: Mod. Dutch, to Dec. 19. Ga. Artists, Dec. 20-31.

**BALTIMORE, MD.**, Mus. of Art: Mexican Art, to Jan. 9.

**BLOOMINGTON, IND.**, Ind. Univ.: Levin, to Dec. 31.

**BOSTON, MASS.**, Dall & Richards: Pavlosky, to Dec. 24. Xmas Group, to Dec. 31. Inst. of Mod. Art: British & Amer. Wartime Cartoons, to Dec. 28. Mus. of Fine Arts: Xmas Show, to Jan. 6. Vose Gall.: Xmas Show, to Dec. 31.

**CHAPEL HILL, N. C.**, Univ. of N. C.: N. C. Artists Annual, to Dec. 31.

**Weatherpsoon Gall.:** Holderman, Olsen, to Dec. 21.

**CHICAGO, ILL.**, Art Inst.: Group, to Jan. 30. Convalescent Service Men's Exhib., to Jan. 9.

**Chic. Gall. Assoc.:** Artist Associates Annual, to Dec. 31.

**School of Design:** Faculty & Student Exhibit, to Dec. 31.

**CLEVELAND, O.**, Mus. of Art: Cruyl, Drawings, to Dec. 31.

**COLUMBUS, O.**, Columbus Gall. of Fine Arts: Cleveland Painters, to Dec. 24.

**CONCORD, N. H.**, N. H. State Lib.: Lohman, to Jan. 6.

**DENVER, COL.**, Denver Art Mus.: Denver Artists Annual, to Dec. 31.

**DETROIT, MICH.**, Detroit Inst. of Arts: Mich. Artists, to Dec. 19.

**ELGIN, ILL.**, Elgin Acad.: Assoc. Amer. Artist, Lithos, Etchings, & Woodcuts, to Dec. 31.

**ELMIRA, N. Y.**, Arnot Gall.: Elmira Artists, to Dec. 31.

**GREEN BAY, WISC.**, Neville Pub. Mus.: Mason, to Dec. 25.

**HARTFORD, CONN.**, Wadsworth Athenaeum: Caravaggio & 17th Cent., to Dec. 31. Islamic Art, to Jan. 9. Disney, to Jan. 10.

**HOUSTON, TEX.**, Mus. of Fine Arts: Southern States Art League Exhib.: Calandria & Walker, Sculpt., to Dec. 22. Contemp. Art of Western Hemis., Dec. 29-Jan. 16.

**ITHACA, N. Y.**, Cornell Univ.: Lithographs, to Jan. 6.

**KANSAS CITY, MO.**, Nelson Gall.: Latin Amer. Art. Rubbings of Chinese Stone Sculpt., to Dec. 31.

DECEMBER 15-31, 1943



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LOS ANGELES, CALIF., Los Angeles County Mus.: Soc. for Sanity in Art Exhib., to Dec. 26. Calif. Watercolor Annual, to Jan. 9. Lovet-Lorski, Sculpt. to Dec. 25. Navy in Action, Dec. 27-Jan. 21.  
LOWELL, MASS., Whistler's Birthplace: Jones, Bliss, to Jan. 1.  
MASSILLON, O., Massillon Mus.: "I Remember That," from Met. Mus., Ohio Artists in Service, to Dec. 31.  
MEMPHIS, TENN., Brooks Mem. Art Gall.: Artists for Victory Posters, to Dec. 28.  
MIDDLETOWN, CONN., Wesleyan Univ.: Etchings & Lithographs from Assoc. Amer. Artist, to Dec. 31.  
MILWAUKEE, WIS., Milwaukee Art Inst.: Army Air Corps Training Exhib., to Dec. 31.  
MINNEAPOLIS, MINN., Minneapolis Inst. of Arts: Photog. Annual, to Jan. 4.  
MONTCLAIR, N. J., Montclair Art Mus.: Soldier Art from "Life" Compet., Group, Classic Amer. Prints, to Dec. 26.  
NEWARK, N. J., Artists of Today: Xmas Group, to Dec. 25. Hughes, Dec. 27-Jan. 8.  
NEW ORLEANS, LA., Arts & Crafts Club: Work by Members, to Dec. 31.  
ISAAC DELGADO, N. J., Mod. Chinese Ptg., to Dec. 19. New Orleans Art League Exhib., to Dec. 31.  
NORWICH, CONN., Slater Memorial Mus.: Xmas Decorations, to Dec. 31.  
OLIVET, MICH., Olivet College: Piranesi Prints, to Dec. 20.  
OMAHA, NEB., Joslyn Memorial: Annual Six States Exhib., Goya, Mexican Costumes, to Dec. 31.  
OSHKOSH, WISC., Oshkosh Pub. Mus.: Amer. Etchings, to Dec. 31.  
OXFORD, MISS., Mary Buile Mus.: Lowe, to Dec. 31.  
PHILADELPHIA, PA., Art Alliance: Industrial Design, to Jan. 23. Kirkpatrick: Fabric, Prints: Caska: Group Show, to Jan. 9. Whitehill, to Jan. 2. Xmas Crafts, to Dec. 31. Living Art, Dec. 21-Jan. 9.  
PA. Acad. of Fine Arts: McCarter Memorial Exhib., to Jan. 9.  
Philadelphia Mus. of Art: War Art, Ptg., for "Life", to Dec. 29.  
Print Club: Xmas Show, to Dec. 31.  
PORTLAND, OREG., Portland Art Mus.: Quintanilla, Ptg., Drawings, & Prints, to Dec. 31. Animal Sculpt. to Jan. 4.  
PITTSFIELD, MASS., Berkshire Mus.: Czaja, Simon, to Dec. 31.  
PROVIDENCE, R. I., Armour Gall.: Contemp. British & Amer. Etchings, to Dec. 31.  
Park Mus., Chinese Woodcarvings, Costume, & Coins, to Dec. 31.  
RACINE, WISC., Wurtem Mus.: War Cartoons: Shaw, to Dec. 31.  
ROCHESTER, N. Y., Roch. Memorial Art Gall.: Amer. Ptg. of Today, Jurors' Show, to Dec. 31. Roch. Pub. Lib.: Rationalists Annual, to Dec. 31.  
ROCKFORD, ILL., Rockford Art Assoc.: Disney Originals, Johnson, to Dec. 31.  
SACRAMENTO, CALIF., Crocker Art Gall.: Fla. Gulf Coast Group: Daroux: McKee, Photos, to Dec. 31.

## NEW YORK CITY

A.C.A., 63 E. 57.....Tschasbasov, to Dec. 18  
Xmas Show, to Dec. 31  
Burliuk, Dec. 20-Jan. 8  
A-D, 130 W. 46  
Six Young People Under Twenty, to Dec. 30  
Amer. British, 44 W. 56  
Pousette-Dart, to Dec. 23  
Amer. Fine Arts Soc., 215 W. 57  
N. Y. Soc. of Painters Annual, to Dec. 19  
N. Y. Cartoonsists, to Dec. 16  
Amer. Inst. Graphic Arts, 115 E. 40  
Xmas Cards, Dec. 20-25  
Amer. Place, 509 Madison.....Marin, to Jan. 9  
Architectural League, 115 E. 40  
Triptychs for Soldiers, Dec. 16-Jan. 10  
Argent, 42 W. 57.....Art for Xmas, to Dec. 24  
Artist Assoc., 138 W. 15  
Benefit Show, to Dec. 18  
Artists, 43 W. 55.....Group, to Dec. 31  
Art of This Century, 30 W. 57  
Natural Art, Surrealists  
Drawings by Insane, to Dec. 31  
Assoc. Amer., 711 Fifth.....Schwartz, to Dec. 18  
Chapin, Dec. 20-Jan. 1  
Xmas Show, to Dec. 31  
Babcock, 38 E. 57.....Americans, to Dec. 31  
Barbizon, 140 E. 63  
Paddock, Pencil Sketches, to Jan. 2  
Barzansky, 664 Madison: Xmas Group, to Jan. 1  
Bignou, 32 E. 57  
Duty & Contemporaries, to Dec. 31  
Bonestell, 18 E. 57.....Nura, to Dec. 18  
Group Show, Dec. 22-Jan. 1  
Brandt, 50 E. 57.....Cameron Booth, to Dec. 24  
Group Show, Dec. 16-Jan. 14  
Brooklyn Museum....."The Eight," to Jan. 16  
Prints, to Jan. 9  
Children's Work, to Jan. 23  
Buchholz, 32 E. 57.....Prints, to Dec. 28  
Carstairs, 11 E. 57.....Bueb, to Dec. 24  
Clay Club, 4 W. 8  
Sculpt. by Service Men, to Jan. 1  
Cont. Arts, 108 E. 57  
Ptg. for Homes & Offices, to Dec. 31  
Cooper Union, Astor Pl. & Cooper Sq.  
Backgrounds to Amer. Cult. Hist. to Jan. 1  
Coordinating Council French Relief  
Soc. Inc., 457 Madison  
"Paris," Group Show to Jan. 9  
Downtown, 43 E. 57.....Wilde Collect., to Jan. 1  
Durand-Ruel, 12 E. 57  
Late 19th Cent. French, to Dec. 31  
Durlacher, 11 E. 57.....Stuemphig, to Jan. 1  
Educational Alliance, 197 E. Broadway  
Faculty, Alumni, Student Exhibit, to Dec. 31  
Eggleston, 161 W. 57.....Sargent, to Dec. 27  
8th St. Gall., 33 W. 8  
Feigl, 601 Madison: Xmas Group Sale, to Dec. 31  
Ferargil, 63 E. 57  
Mulvany, "Contrasts," to Jan. 1  
Gall. of Mod. Art, 18 E. 57  
Xmas Show, to Dec. 31  
Grand Cent., 15 Vanderbilt  
Borne, Drypoints, to Dec. 18  
Wuermer, Grant, to Dec. 31  
New Branch at 55 E. 57  
Americans, to Dec. 31  
Harlow, 42 E. 57.....Woiceske, to Dec. 31  
Iranian Inst., 9 E. 89  
Asiatic Art, to Dec. 25  
Kennedy, 785 Fifth  
Copley, Lithos & Etchings, Chinese  
Ancestor Portraits, Rowlandson, to Dec. 31  
Kieckman, 65 E. 57.....Group, to Dec. 31  
Knodler, 14 E. 57  
Prints, Drawings, & Watercolors, to Jan. 1

ST. LOUIS, MO., City Art Mus.: Picasso, Prints & Etchings: Carnegie Exhib. of Art Appreciation, to Dec. 31.  
Smith Gall.: Sorman, to Dec. 23. Reinhardt, Ptg., Drawings, to Jan. 1.  
ST. PAUL, MINN., St. Paul Gall. & School of Art: de Cressit, Sculpture & Drawings: Jacobi: Curtis, Antarctica, to Dec. 31.  
SAN DIEGO, CALIF., Fine Arts Gall. of San Diego: Navy in Action, Photos, to Dec. 19. San Diego Art Guild Exhib.: Henle, Photographs: Xmas Art, to Dec. 31.  
SAN FRANCISCO, CALIF., Palace of Legion of Honor: Saints & Madonnas, to Jan. 30. Illum. Gothic Woodcuts, to Dec. 26. Circus & Merry-Go-Round Carvings: Boulier, Drawings: Soc. for Sanity in Art Exhib.: Greek Vases, to Jan. 2. De Young Memorial Mus.: Contemp. British Art: Erdely: Archaic Chinese Mirrors, Bronzes & Jades: Berlandina: Art of War's Children: Rise, Block Prints, to Dec. 31.  
SANTA BARBARA, CALIF., Santa Barbara Mus. of Art: Halliday, Danner, to Dec. 21.  
SANTA FE, N. M., Mus. of N. M.: Menager, Ptg. & Sculpt., to Dec. 31.  
SANTA MONICA, CALIF., Art Commission Gall.: Las Artistas, to Dec. 31.  
SEATTLE, WASH., Seattle Art Mus.: Austin, Drawings: Hesketh, Drawings & Sculpt.: McLaughlin: Religious Paintings: Ptg., from B. C. Artists' Annual: Xmas Exhibit, to Jan. 2.  
SPRINGFIELD, MASS., Springfield Mus. of Fine Arts: Wings Over America, to Dec. 31. Smith Art Gall.: Springfield Art League Annual, Students of Skidmore College Exhibit, to Dec. 28.  
SPRINGFIELD, MO., Springfield Art Mus.: Wilson, Ptg. & Book Illustrations, to Dec. 30.  
TACOMA, WASH., College of Puget Sound: Georgetown, Northwest Annual Selection, to Dec. 19.  
TERRE HAUTE, IND., Swope Art Gall.: Brown County Artists, to Dec. 31.  
TOPEKA, KANS., Mulvane Art Mus. Washburn Univ.: Brazil Watercolors: Eskridge, Designs for Warner Bros. Movie Sets, to Dec. 28.  
URRANA, ILL., Univ. of Ill.: Ptg. from U. S. Indian School at Santa Fe, to Dec. 31.  
UTICA, N. Y., Munson-Williams-Proctor Inst.: Russian Paintings, Silk Screen Prints, Miller, to Dec. 27.  
WASHINGTON, D. C., Barnett-Aden Gall.: Group Show, to Dec. 31.  
Corcoran Gall.: Bartlett, Houston Sculpt., to Dec. 19. Merchant Seamen of United Nations Annual, to Dec. 24. Raemisch, Enamels, to Jan. 2.  
Phillips Memorial Gall.: Graves: Schallinger, Ptg., Sculpt. & Models: Artists of Baltimore, Washington & Vicinity, to Jan. 4.  
Smithsonian Inst.: Kleiber, Prints: Swan, to Jan. 2. Camera Club, Sawyer, to Dec. 31.  
Pa. Soc. of Miniature Painters Annual, to Jan. 16.  
Whyte Gall.: Gernand, to Dec. 31.  
ZANESVILLE, O., Art Inst.: Haley, to Dec. 20.

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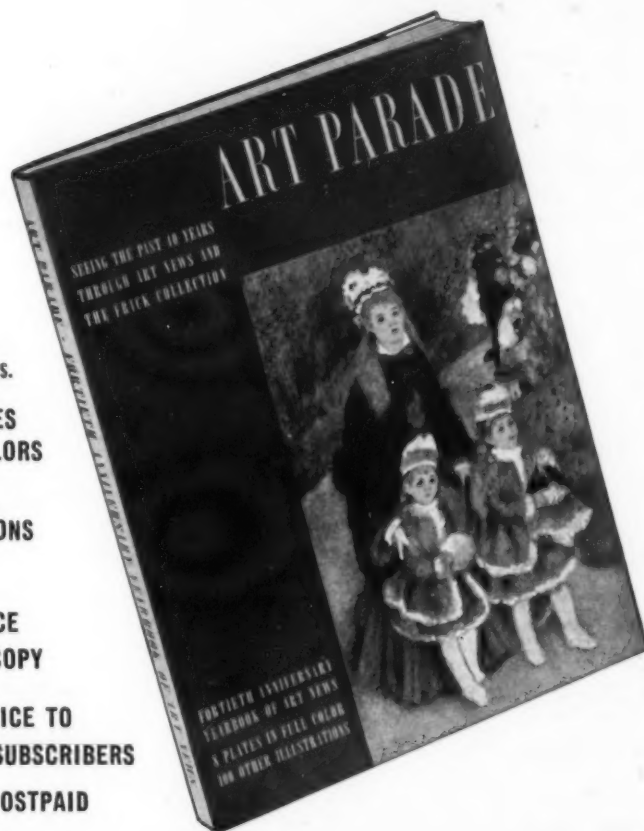
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